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—BY JOSEF LHEVINNE

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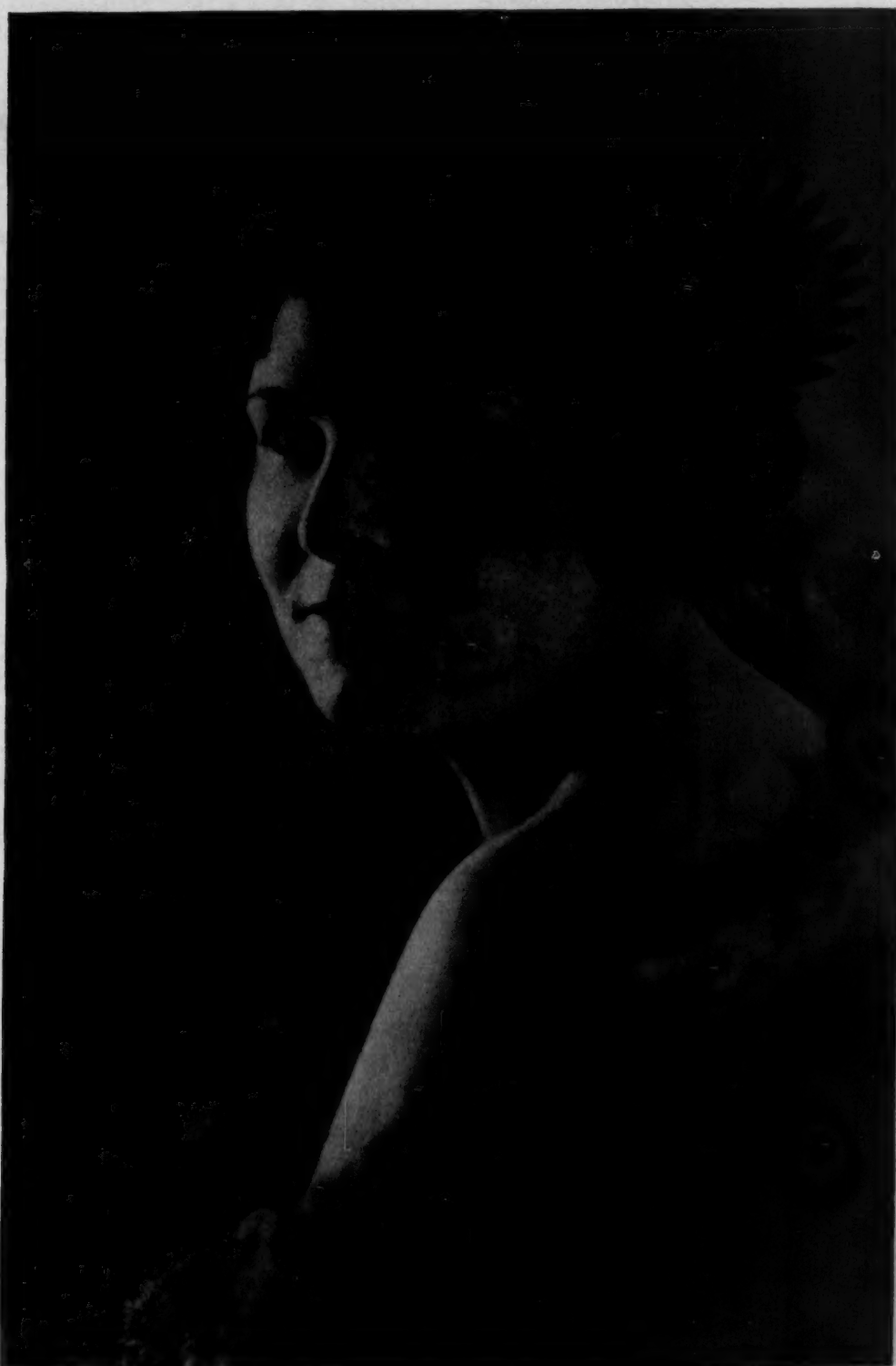


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FESTIVALS ALL OVER GERMANY HONOR MEMORY OF BRAHMS AT TWENTY-FIFTH ANNIVERSARY OF HIS DEATH

Hamburg's Official Festival Opens in Brahms' Baptismal Church—Bremen Another Brahms City—Baden-Baden Brahms' Favorite Resort—Friedman and Flesch the Stars—The "Baden Sonata"—The Rhineland Celebrations—In the City of Krupp—Max Fiedler Honored—Many Other Festivals Take Place

BY CÉSAR SAERCHINGER AND LOCAL CORRESPONDENTS

On April 3 last, Johannes Brahms, the last indisputably great master whom Germany has produced, had been dead twenty-five years. It was the first anniversary that could provide the occasion for a celebration, for the Brahms centenary is still eleven years hence. That this opportunity has been embraced with enthusiasm throughout Germany is natural, perhaps, for there never was a more German composer than Brahms. But that it has become the sole motive of the numerous local music festivals taking place throughout the summer, even to the almost total neglect of another anniversary—the 125th return of the birth of Schubert—seems curious. Is it because just in Germany there is a controversy about Brahms?

It must be admitted that there are strong currents in Germany that are at least passively anti-Brahms. They are no longer the followers of Wagner and Liszt (whose "school" is undergoing a revision of judgment, too), but the champions of more debatable figures still—namely Bruckner and Mahler, whose ideals seem to be far removed from those of Brahms and to stand in closer relationship to the contemporary aspirations and the creative thought. This school of thought has been making much headway of late; and it is not saying too much that it represents one of the two principal "parties" of musical Germany today.

The other is, in a very broad sense, the party of Brahms, for Brahms is the touchstone of the "safe and sane," the musical loyalist, the adherent to national German ideals in musical art. The Brahms festivals throughout Germany, of which we record the principal ones, have, therefore, not only a musical but a certain political significance as well; and this side of the question is borne out by the location of the festivals to some extent.

Readers of the MUSICAL COURIER have already been told about the Brahms festivals in Vienna and Berlin. Neither was in the "official" class and the one in Berlin was "neutralized," so to speak, by the partnership of Beethoven. Neither Berlin nor Vienna lies in the territory which the Brahmsites command. At the head of the official celebrations is undoubtedly that of Hamburg, the city of Brahms' birth, appropriately chosen by the German Brahms Society for its fifth festival this year.

C. S.

HAMBURG'S OFFICIAL FESTIVAL.

The German Brahms Society was founded in 1906, and it seeks to further the Brahms cult by large festivals from time to time, as well as the publication of an exemplary Brahms literature, which already includes the great biography by Kalbeck, the master's letters (14 volumes thus far), the collected texts set to music by Brahms, anecdotes and sayings as well as some hitherto unpublished compositions.

For its fifth festival the Society had chosen as executants Germany's leading representatives of the "Brahms tradition"—that style of performance of Brahms' works which has been developed in Germany during the last two decades. These representatives included Wilhelm Fürtwängler, the successor of Nikisch, a musician of high sensibility and fascinating attributes as a leader, as director of the orchestral concerts; Prof. Julius Sprenkel, a personal friend of Brahms, as conductor of the choral works; Adolf Busch, violinist, and Edwin Fischer, pianist; as well as Sigrid Onégin, the possessor of one of the most beautiful women's voices in Germany, as soloists. Thus it was possible to get an ideal survey of the total creative works of Brahms.

IN BRAHMS' BAPTISMAL CHURCH.

The festival opened in the old St. Michael's Church in which Brahms was baptized, and the rest of the concerts took place in the old Convent Garden, close to the birthplace of the master—a circumstance which gave the whole affair a consecrated character. The "German Requiem," preceded by "Nänie," was the program of the church concert. In a later concert Sprenkel also conducted the "Song of Destiny" and the rarely heard "Rinaldo," cantata for tenor solo and male chorus (Karl Erb singing the solo part).

The first and second symphonies and the Haydn varia-

tions were the principal orchestral works, beautifully rendered under Fürtwängler. Adolf Busch played the violin concerto—his favorite work—with absolute mastery; Edwin Fischer was the soloist in the D minor piano concerto and, together with the Bandler Quartet, rendered the piano quartet. Sigrid Onégin sang the solo part in the contralto rhapsody. Brahms' songs were sung by her and Elizabeth Schumann; a cappella choruses, the "Liebeslieder" waltzes and a

quiem" formed an essential part of the program, also the Haydn variations, and to the first and second symphonies Wendel added the fourth. This time it was the B flat major piano concerto, interpreted in accordance with the highest ideals by Carl Friedberg, and a not altogether hackneyed item was the double concerto for violin and cello, played by Karl Klingler and Max Baldner, under Wendel's lead.

The chamber music side of this festival, too, was unusual, including besides the A minor string quartet, the string quintet, op. 111 (G major), played by the Klingler Quartet of Berlin, and Karl Wendel, viola, and the effective piano quartet in G minor. Friedberg and Klingler played the D minor sonata for piano and violin. The vocal soloists in Bremen were also of the very first rank, including besides Sigrid Onégin, the excellent soprano, Lotte Leonard and Julius v. Raatz-Brackmann, an artist of rare intellectuality and taste. Again, the "Liebeslieder" waltzes supplied the "lighter vein."

C. S.
IN BADEN-BADEN, BRAHMS' FAVORITE RESORT.

The famous resort of Baden-Baden, the most "international" spot in Germany before the war, was one of the first German cities to celebrate Brahms. And indeed there could not have been a more suitable place to do honor to the composer's memory than this ideal spot, nestled in the foothills of the Black Forest, where Brahms was an annual summer visitor for many years.

Two orchestral concerts, two chamber music evenings, a Brahms recital by Carl Friedberg and a concert of vocal music, from solo songs to quartets, gave the numerous spring guests ample opportunity of studying and appreciating the composer's work. The "Tragic Overture," the first two symphonies, the Haydn variations, and two concertos (the B flat piano concerto played by Friedberg and the violin concerto played by Flesch) were all performed under the baton of Musical Director Paul Hein by the augmented municipal orchestra. The two chamber music programs comprised three trios (C minor, B major, C major) played by the famous Friedberg-Flesch-Becker ensemble, a violin sonata and the piano quartet.

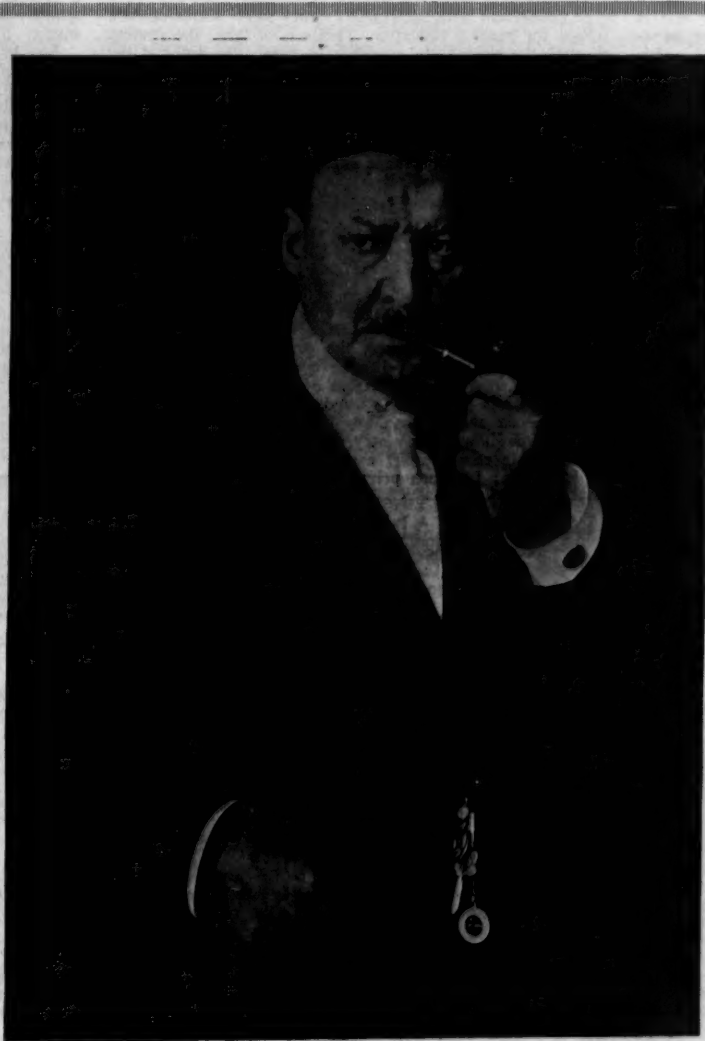
FRIEDBERG AND FLESCH THE STARS.

The outstanding feature of the festival, perhaps, was the work of Messrs. Friedberg and Flesch. Prof. Flesch played the concerto with a sincerity and depth which only a great artist can express and his interpretations kept the audience spellbound. Especially in the adagio his violin sang with soul stirring tones. He presented the work in all its beauty and nobleness of thought and the audience felt and appreciated it.

Carl Friedberg's playing of the concerto has already been commented upon. His piano recital culminated in a magnificent rendition of the Paganini variations, and this was preceded by model interpretations of ballads, rhapsodies and intermezzi as well as the E flat minor scherzo. He, too, scored a great and well deserved success. He joined Flesch in the violin sonata, and the enjoyment of the two artists appeared to be no less great than that of the audience.

THE "BADEN SONATA."

The cello sonata, the last movement of which was written in Baden-Baden, is one of the most grateful compositions written for the instrument. The richness of its melody and the characteristic Brahms phrasing were beautifully emphasized in the playing of Prof. Becker, who, together (Continued on page 16)



ALEXANDER GLAZOUNOFF.

foremost Russian composer and conductor, who is scheduled to make his first visit to this country next season. He is the best known figure in Russian music today, and is one of the few officials who held on through the Revolution, remaining as director of the Petrograd (National, formerly Imperial) Academy of Music from the times of Czarism, through Kerensky and up to the present. While here he will appear as guest conductor with most of the great American orchestras.

string quartet completed the very interesting program. The festival left a very deep impression—much deeper than an ordinary Brahms cycle could leave, for only in such superior interpretations does Brahms' music rid itself of its slightly bourgeois character and reach the highest summits of art.

BREMEN ANOTHER BRAHMS CITY.

The neighboring city of Bremen, second only to Hamburg in commercial importance as a German port, did not lag behind its larger sister in the matter of celebrating Brahms. Its Philharmonic Society happens to be directed by a leading Brahms enthusiast among conductors, Ernst Wendel—a conductor whose ability is acknowledged not only in Germany, but also abroad, and especially in Italy, where he conducts every year. Again the "German Re-

written for the instrument. The richness of its melody and the characteristic Brahms phrasing were beautifully emphasized in the playing of Prof. Becker, who, together (Continued on page 16)

Chaliapin Ill in Petrograd

Feodor Chaliapin, famous Russian basso, who created a furore at the Metropolitan Opera last winter, is reported ill in Petrograd suffering from diabetes. From his son in Moscow, however, comes word that the singer's condition is not serious, while another story denies that he is ill. His family hopes to obtain permission from the Soviet Government to reside abroad. He is under contract for four months' tour of America beginning November 5.

WHY AMERICA SHOULD HAVE A NATIONAL CONSERVATORY OF MUSIC

If the United States Had a National Conservatory of Music It Would Not Only Assure to the Country an Increase of Competent Musicians, But It Would Do Away With the Abnormal Custom of Americans Going to Europe to Study

BY JOSEF LHEVINNE

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That in such a great country as the United States, a country of unlimited wealth, splendid achievements and tremendous possibilities, the government does not take a serious interest in the promotion of the arts is a matter of surprise to many foreign artists who come here. Musicians among these foreigners regret that music is not fostered by the government, especially through the means of a national conservatory.

Generally, when I speak of this to Americans they listen courteously but with little apparent interest. Why is this so? I believe it is because the aims and accomplishments of a national conservatory are not understood. And also because it is feared that such an institution, subsidized by the government, would fall under political control, with the result that its usefulness would be nullified.

As for the political danger, that seems too slight to be given serious consideration. For there are undoubtedly a sufficient number of intelligent and influential promoters of music in this country capable of devising a plan whereby such a conservatory would be free from any entangling alliance with politics.

The artistic attainments of the foreign concert artists appearing here are universally conceded to be higher than the attainments of native artists. The reason for this is supposed to be because European countries produce musicians of greater natural talent than does America. This may be so. But the country producing the largest number of natural talents is not necessarily the country that produces the largest number of great musicians. For it is the training given the talent that makes the musician. And I believe that the unrivalled success attained by foreign concert artists is due to the fact that every large European country has a national conservatory, and some a number of them.

These conservatories set a standard of musicianship of so high and inflexible a quality, and this standard is so universally recognized, that no musician can succeed in Europe who has not attained it.

To be specific, let me speak of the national conservatory of my own country, Russia. Through the influence of Anton Rubinstein and his brother, Nicolai, the first conservatory was established at Petrograd in 1863 with Anton Rubinstein as director. Later, a second conservatory was established in Moscow. When the one at Petrograd was opened there were few great musicians in Russia, and therefore few capable of being teachers. So, in order to have an adequate staff it was necessary to appoint foreigners. In this way the Russians began slowly to obtain the best musical education. After about twenty-five years a large

proportion of the conservatory staff was composed of native teachers, although it has never been the policy to appoint a teacher simply because he was a Russian. If one of greater value to the institution could be obtained elsewhere he was engaged.

Every student before entering the master classes is obliged to pass through a most difficult technical examination. The course is so severe that a certificate of graduation is accepted all over Europe as a certificate of thorough musicianship. No certificate is given a student unless he has finished the entire course. This course includes, in addition to the regular lessons in whatever branch of the art the student is specializing, two years of ear training and theory; then two years of harmony; and for all but those expecting to become composers, one year of counterpoint and orchestration. For composers this one year is increased to three.

In connection with each conservatory there is conducted a school for general education. This school takes the student through the elementary grades (for pupils can enter at the age of nine), through the high school, and with two more years devoted to literature and general culture. Attendance is compulsory. For without a certificate of general education a pupil cannot receive a certificate from the conservatory.

The conservatory course is nine years for pupils intending to become professional pianists, violinists or cellists; eight for teachers; and five for singers and wind instrument players.

The fees are so moderate that the student can quietly develop his art without the drawback of financial anxiety. For those unable to pay a fee scholarships are provided by wealthy citizens. No student is allowed to "cram" and reduce the number of years of study. He must take the course exactly as it is laid out.

The most brilliant among the graduates are given the privilege of establishing branch conservatories which are conducted under the supervision of the head ones. These branch schools have been opened in many parts of Russia and have done more than any other one thing to develop music throughout the country.

A private conservatory can never take the place of a national one; for each private institution is conducted ac-

cording to its director's ideas of what constitutes a sufficient amount of study to insure a certificate. This means that in a country depending on these private conservatories there is no uniform standard of musical education. A graduate from a conservatory of high standard has to compete with a graduate from another conservatory of much lower standard. They are, apparently, entitled to equal consideration and patronage, when, in truth, this is far from being the case.

But a certificate from a rightly conducted national conservatory is always indisputable evidence that the holder of it has successfully passed through the most exacting course of musical training. This places him in a position of unquestioned authority.

If the United States had a national conservatory it would not only assure to the country an increase, year by year, of competent musicians, but it would do away with the abnormal custom of Americans going to Europe to study. A country that does not provide full opportunities for the education of its music students is deprived of the greatest constructive force in musical development. For just as the years spent by a student in preparing himself to become a musician are the foundation of his career, so is the student life in a country the foundation of that country's music.

By this it is not meant that the American student is not benefited by European influences. But he should seek those influences only after he has acquired his chief training in his own country.

If each state or large city in this country had its own subsidized conservatory the results would in no degree approach the benefits derived from a national institution, because the standard of musical education would be no more universal than now. Music in its fundamentals is a definite science. A definite science is everywhere acknowledged to require a definite standard of study if it is to be mastered. It is because music has been raised to this standard in Europe that the art occupies so exalted a place there.

The greatest musicians in the world, composers, executives, teachers, have come out of Germany, Austria, France and Russia, the countries that maintain the best national conservatories. It is the rare exception to find among the noted musicians of these countries one who has not graduated from such a conservatory.

America has great talent inherent in its music students. But it is doubtful if this country will ever develop musicians the equal of those produced in Europe until the study of music is conducted under a national supervision requiring a definite and universal standard of attainment.

FIRST REGER FESTIVAL MAKES MANY CONVERTS

Given at Breslau, It Gathers Guests from Many Lands—One Hundredth Psalm and Violin Concerto Outstanding Items—Georg Dohrn Conductor, Adolf Busch and Erdmann Among Soloists

Breslau, May 1.—The first festival of the Max Reger Society, formed immediately after the untimely death of the German composer in 1916, has just been given here. It consisted of five concerts and proved a splendid success from every point of view. Originally planned for Whitsuntide of last year, the festival had to be postponed owing to the disturbances in Upper Silesia at that period. It had, therefore, sufficient preparation to insure finished performances and arrangements worthy of the cause.

Breslau was selected for the opening of the Reger propaganda (which is the purpose of the society) because it is, among all German cities, one of the fittest by personal associations and best equipped to lend a dignified setting to a festival in the grand style. It has first-class choral bodies and symphonic orchestra that have sung and played most of the larger works of Reger time and again, and in Georg Dohrn it has a leader who has been one of the best personal friends of the late composer, who has lived through his works in mutual study with the great master himself and has all the qualities for their authentic interpretation. But above all there are in Breslau large audiences well prepared through previous performances for the appreciation of Reger's music, and able spontaneously to enjoy five long programs of it in succession within three days. America knows very little about Reger, but enough to know what that means.

A DIFFICULT COMPOSER.

For Reger is one of those masters who have to be "conquered" by the listener, and usually music lovers are too passive and easy-going for enjoyment that depends more or less upon mental strain, even in Germany where the generality of concert-goers are trained to enjoy in music something more than sensuous beauty and a pleasant sentimentalism. In respect of appreciation the case of Reger is essentially the same as those of Bach, Beethoven, Wagner and Brahms have been. The first impression of the uninitiated and unsophisticated listener has been: no melody, intricacy, confusion! With Reger, however, the cry rather might have been: too much melody—too many melodies—than too little. A profuseness of constantly changing and fluctuating melodies is the bar to an easy access to Reger's art. You often feel overwhelmed, subdued by such a multitude of voices. Reger's polyphonic style, a logical continuation, yet an entirely new and personal transformation of the style of Bach, his unprecedented manner of cadencing and his iridescent modulation are the diametrical opposites to the "atomistic," or so-called futuristic school of music with its blasé cry of "back to the primitive; back to the protoplasm!" Still, his style, like that of Debussy, or of Strauss, is eminently modern by virtue of its differentiation and its subtlety. It takes considerable time, much good will and in many cases frequent hearing or playing

to perceive, through the seeming confusion, the clear and organic structure of his musical ideas.

ANTI-PROGRAMMATIC.

Moreover, he does not offer you any help in the way of literary allusions and associations, of pictorial program or title. Everything is "absolute" music in its purest conception, which can be appreciated and approached from various sides—the intellectual, technical, as well as the more sentimental one—but always as music and nothing but music.

Yet Reger has everything wherewith to fascinate even the crowd, as soon as it learns to penetrate through the shell of the technical apparatus to the great and simple soul of this music. There one may find the vibrant passion of the sincerest and straightest musician of our time, and incidentally the genuinely German sentiment of a child of the romanticists—even the old-fashioned German Gemütlichkeit. And all along the way one will be delighted by a rich and colorful display of harmony, a fascinating rhythmical multiformity and an inexhaustible, uninterrupted stream of overflowing melodies.

REGER'S BEST ORCHESTRAL WORKS.

The purpose of a Reger Festival can be only to give a very small yet significant fragment of the enormous work of his life, for Reger was one of the most prolific composers of all time. For this purpose the choice of the Breslau festival could hardly have been better. In the "Symphonic Prologue to a Tragedy," which opened the first orchestral concert, Reger has given us the most concise of his orchestral works, an imposing symphony in one movement, of marvelously clear construction and themes of mighty weight. It shows at its best the power of handling orchestral masses which Reger acquired only in the second half of his life.

Charmingly colorful, notwithstanding the more economic use of resources, are the "Variations on a Merry Theme by Hiller." I heard, in the Philharmonic concerts in New York, Reger's other orchestral variations, those on a Mozart theme, and I find the Hiller variations far superior both in their luxurious abundance of spirited ideas and in their rhythmic variety. They, too, end in a splendid fugue; both of the works show the particular style of Reger's variations, which does not always repeat the entire original melody in different aspects, but often only freely scattered parts or indications of the theme. The Hiller Variations, like the "Sinfonietta," have won a certain popularity in Germany by this time.

Sandwiched between the two orchestral pieces was the ode "An die Hoffnung," for orchestra and contralto solo. It is of milder mood and speaks more immediately to the heart of any sympathetic listener. The last night of the festival brought forward the only orchestral work in which

Reger makes a slight concession to the principle of program music, namely, the set of four tone poems after Arnold Böcklin. Its four parts are meant to be illustrations, or at least musical symbolizations, of four of the most famous pictures of the great Swiss painter. The third deals with the "Isle of Death"—the subject which gave the impulse to the symphonic poem of the same title by Rachmaninoff, played by the New York Philharmonic not long ago. The Russian master's setting is particularly interesting because of its quintuple rhythm. Reger's is shorter, yet hardly less impressive. But the best parts of the tetraptychon are the first two pictures, "The Fiddling Hermit" and "The Play of the Waves."

VIOLIN CONCERTO THRILLS.

To me the acme of Reger's orchestral works is the violin concerto, which opened the last concert and was played in an exciting, thrilling manner by Adolf Busch, considered by many musicians the best of German violinists. Busch is said to be the only living violinist to master the tremendous first movement, a terrific convulsion of passion. Of all the great violinists I know I cannot indeed imagine any one else as interpreter of this concerto. As a composition this work, in spite of its stupendous intricacy, may be considered the most unfettered outburst of Reger's inspiration, the spontaneous manifestation of a genius literally exploding with musical ideas.

AN UNUSUAL DEVELOPMENT.

All these and most of the chamber music works which have been played, bear opus numbers above the hundred mark, which means that they belong to the period in Reger's production which the Germans call "Abklärung"—that period of maturity when none of the former abundance and freshness of invention have yet been lost. For it must be borne in mind that Reger's development was just about the opposite of that of most of the great masters: he began with complexity and ended with relative simplicity. In his last works profound sentiment no longer seems to struggle against the craftsman's instinct, the musical "Spieltrieb," in Schiller's phrase, which takes a stubborn pleasure in piling up and overcoming the wire-tangled entrenchments of former problems.

What the world lost through Reger's untimely death (he was but fifty years old and in the full power of his creative genius) we can guess from the quintet, op. 146, where the vigor of his inspiration and technical workmanship unite with his delightful child-like naiveté to form a sound masterpiece, fairly overflowing with melody. I wish I could say a word about Reger's vocal and organ compositions, and his religious feeling, but space forbids. The organ compositions especially are an important chapter by themselves, a chapter which today is beyond all critical dispute.

THE FORCES OF THE FESTIVAL.

That the local forces of Breslau are well able to present the largest and most difficult of the orchestral and vocal scores of Reger in irreproachable style they have proved by many previous performances under the bâton of Georg

(Continued on page 10)

ROME CONCERT SEASON CLOSES BRILLIANTLY WHILE OPERA HOUSES CONTINUE TO ATTRACT

Wendel, of Bremen, a Roman Favorite, Last "Augusteo" Guest—Prague Philharmonic, Under Talich, Touring Italy—Vecsey Acclaimed Again—American Academy Exhibition, University Group and "Filarmonica" Add Interest to Closing Events—Costanzi and Adriano Spring Opera Seasons—A Rossini Operetta

Rome, June 10.—The thermometer is up to thirty-two Celsius, and music-making is becoming a cruelty—to the public. Luckily the Augusteo season has just come to an end, and the other concert institutions have taken the hint, so that concerts are practically done with for the year. The Santa Cecilia's final examinations have also been held, and the musicians are leaving for the Campagna or—like Maestro Santaliquido—for Tunis, where the thermometer never rises to the present Roman height.

The last of the guests at the Augusteo—a most distinguished list—was Ernst Wendel, of Bremen, a Roman favorite since pre-war times. He was unanimously acclaimed and the general judgment after his simple, straightforward reading of Beethoven's "First" was simply: "this is Beethoven." He also managed to guide into the safe haven of popular approval two pretty little compositions of Alalœna, of which the first "To My Mother, Far

finish to the brilliant season organized by Alessandro Bustini.

INTERESTING NOVELTIES.

Equally interesting was the last concert of the University Group, devoted wholly to modern music. Alfredo Casella, the indefatigable director, figured profusely on the program with his eleven "Juvenile Pieces," and his "A notte alta," from the triptych "The Terrace by the Sea," all of which he played with infinite poetry and delicacy. Tommasini's violin sonata, impeccably played by Sig. Corti and his wife, followed, and Mme. Mendicini Pasetti presented two new Japanese lyrics by Giacomo Setaccioli. She sang these two lovely songs beautifully, and further displayed her splendid voice in works by other composers, of which especially those by Francesco Santaliquido were deeply appreciated. Santaliquido is a name coming more and more to the front among contemporary Italian composers, and his songs, especially, are among the best now being produced. Santaliquido's wife, by the way, is an American, being a native of California.

Besides playing a new work by Castelnuovo-Tedesco, entitled "Cypresses," Casella introduced two young composers, Domenico de Paoli and Vittorio Rieti, at this concert, both of whom appeal as strong personalities. The latter's "Tre Macie per le bestie" ("Three Marches for Animals") revealed real individuality, a surprising audacity and some characteristic innovations which greatly amused the public, consisting largely of musicians and critics. Malipiero's beautiful "Resonances" closed this highly interesting event.

AMERICAN ACADEMY ADDS MUSIC TO ITS EXHIBITIONS.

That music is now an important factor at the American Academy in Rome is signalized by the fact that in connection with the annual exhibition, open daily from four to seven, a "musical exhibition"—or concert, if you will—was held. Some very interesting and very beautiful music was presented by the two highly talented musical fellows, Leo Sowerby and Howard Harold Hanson. Six new songs by Sowerby proved to be as many absolute jewels, fluent, lyrical and new in feeling and invention. They were sung by Ghita Lhenart.

SPRING SEASON AT THE COSTANZI.

Since the brilliant Carnival and Lenten seasons seemed to have satisfied the public's operatic desires, there appeared to be little object in an inferior spring season except the popular prices, which give the "other half" a chance. At any rate, Mme. Carelli, impresaria, thought it

well not to lose any time—not even twenty-four hours—before announcing the opening opera of the new "season," namely, "Andrea Chenier." Giordano's ever popular opera had a fine orchestral reading under Maestro Falconi, and the part of Maddalena had a good protagonist in Nina Spani, a soprano of warm and expressive voice, but the rest of the cast was mediocre.

Since then "La Wally," "Rigoletto" and the inevitable Siamese twins of opera have been holding the boards, and the house, despite the almost unbearable heat, is always packed. In "Pagliacci," by the way, the magnificent baritone, Franci, appears to great advantage, especially in the prologue. In "Samson and Delilah" Mme. Besanzoni scored a success, and "Traviata" gave a chance to Mme. Borghi-Zerni of which she only partially availed herself.

BUYING A DEBUT.

A curious practice has been introduced in the Costanzi: at every repetition of an opera the cast is changed and at least one novice is "tried on the dog." There are ugly rumors afloat, for it is known that at another theater two American girls have paid a considerable sum for the chance to sing—without, by the way, getting the chance so far. . . .

The huge Teatro Adriano, too, has opened a spring season, offering a good all-round performance of "The Girl of the Golden West." The orchestra consists largely of men from the Augusteo, which raises the musical quality considerably. If the conductor, Teofilo De Angelis, were not a mere "routine" man he could no doubt get some remarkable effects from his band. Here, too, the house is always full. "Butterfly," "Ballo in Maschera" and "The Barber" are on the bills. In the title role of "Butterfly" a singer who has made a successful career in operetta entered the operatic lists and acquitted herself with credit, thus reversing the usual process of opera stars. Her name is Florica Cristoforeanu, of Roumanian origin.

"AIDA" FIFTY YEARS OLD.

The fiftieth anniversary of the first performance of "Aida" was celebrated at the Adriano with a fair representation of the work, in which Gemma Lebrun Brunet scored a success in the title role. The orchestra was superb and the scenery and costumes unusually beautiful. It is rumored that an autumn season of some importance is to take place at this theater, and if this performance is a fair indication, one may look forward to it with hope.

AN ITALIAN "DREIMÄDERLHAUS."

Rome's third opera house, the Teatro Morgana, instead of following the example of the other two, has opened its doors to light opera. Light opera also holds the boards at the Teatro Eliseo. Here the management draws crowds with a sort of Italian imitation of the "Dreimäderlhaus," which, as is well known, was a rather shameful abuse of Schubert's immortal tunes. The victim this time is Rossini. The operetta is an amalgamation of nearly all of Rossini's melodies, from the most majestic to the most comical. It is an immense success, but for anyone with good taste it is simply a torture to listen to. DOLLY PATTISON.



FRANCESCO SANTALIGUIDO,

Italian composer whose songs are meeting with increasing favor.

Away" is full of sentiment and color, and the second a rhythmic dance quite original in form and orchestration. Strauss' "Thus Spake Zarathustra," for which Wendel has a particular affection, and the "Meistersinger" prelude brought Wendel's concert and the Augusteo season to a joyful close. Wendel, after his elating triumph, was off to conduct concerts in Bologna and Milan.

PRAGUE PHILHARMONIC VISITS ROME.

An unusual addition to the orchestral activity of Rome was the appearance of the Czech Philharmonic Orchestra, of Prague, under its highly gifted conductor, Vaclav Talich, now on a tour through Italy while our own Maestro Molinari is conducting concerts and opera in Prague. The orchestra, which is a splendid organization, is being received everywhere with enthusiasm. In Rome they gave two concerts consisting almost exclusively of the works of their national masters. Dvorak's fourth symphony and "Scherzo Capriccioso," Smetana's "Bartered Bride" overture, played with a fire unheard of even in fiery Italy, Novak's "Tatry," Suk's "Legend" and "Valse"—beautifully flowing and spontaneous music—made up the first program. The "Tannhäuser" overture was a gratuitous and undesired addition to the second, but the extraordinary sonority and effective interpretation reconciled the audience. Talich is a marvel of energy and temperament, still young and therefore a man to be reckoned with in Europe.

Aside from Wendel and Talich the most successful foreign visitor at the season's end is Ferenc Vecsey, who is the undisputed idol of the Italian public among violinists. More interest, from the reviewer's point of view, however, attached to the closing efforts of some of the native talent, especially in connection with the Società Filarmonica and the Roman University Group.

AN ALL-ITALIAN PROGRAM.

The former ended its series with a most unusual all-Italian program, old and new. Of the old composers there were represented Emanuele d'Astorga (1680-1750) and Giovanni Battista Bononcini (1660-1750), by a duet and a terzetto (accompanied by strings and piano), respectively; Francesco Veracini, by a sonata for violin and piano; Bonporti, by a sonata for two violins and double bass. The moderns included Sgambati (two pieces for violin), Vincenzo Tommasini (b. 1880) and Alberto Cametti (b. 1871) with two a cappella quartets each, and Poleggi, with an accompanied quartet. Of the participating artists Flora de Crisogono was exceptionally good, and her flexible soprano soared beautifully above the rest. It was, indeed, a worthy

NEWLY STAGED "ORPHEUS" WITH NOVEL DANCES AT DRESDEN OPERA

"Dance Poems" of Valerie Kratina, Daleroze Directress, Arouse Interest—Max Rosen Takes Dresden by Storm—Fritz Busch Plans Varied Opera Repertory, Including Strauss' "Whipped Cream"

Dresden, June 10.—A newly staged revival of Gluck's "Orpheus," notable in many ways, has been the most recent event of importance at the Dresden Opera. Aside from the noble music itself, the soloists were especially remarkable, also the splendid orchestra, the chorus and the dances. Carried out in a sort of fusion between the old and the modern style, these last were very happily conceived by and executed under the artistic direction of Dresden's prominent ballet mistress, Mme. Susi Hahl.

Mme. Wiecke-Fervani took the title role; and the Euridice of Eliza Stünzner was an ideal presentation of the character. Eros (Angela Kolnick), too, added very acceptably to the ensemble. Conductor Kurt Striegler acted as stop-gap for some greater conductor, who would have been able to bring out the monumental grandeur and the antique spirit of Gluck's immortal creation.

VALERIE KRATINA'S DANCE POEMS.

Considerable attention is being paid here to the quite remarkable "dance poems" of Valerie Kratina, the present director of the famous Daleroze School at Hellerau, near Dresden. Mme. Kratina is physically very attractive, and her interpretations are a complete expression of rhythm and musical feeling, especially the latter. It is musical expression translated into action. Selections from Chopin, Schumann, Scriabin and other composers furnished her musical background.

Dresden's youngest pianist, Gerhart Münch, created a real sensation with his artistically and technically noteworthy reading of Liszt's A major concerto at a Philharmonic concert under Lindner's lead. He has appeared on several occasions recently, and always with immense success both as a musician and a virtuoso.

MAX ROSEN TAKES DRESDEN BY STORM.

Max Rosen, the American violinist, at his recent recital absolutely took Dresden by storm. His unique tone and technical faculty are too well known in America to require comment. His interpretative powers, as might be expected, show greater maturity than when he made his Dresden debut in 1916. As at his previous appearance with the Staatskapelle, he was unanimously acknowledged both by public and press.

A TENOR AS CONDUCTOR.

Tino Pattiera has appeared in opera here repeatedly since his American tour, and again proved to be a great drawing card. In conjunction with his confrère, Richard Tauber, a tenor who once every year gives proof of his ability as an orchestral conductor, he also appeared as a concert soloist, singing arias and songs by Massenet, Bizet and Ponchielli as well as some Italian canzonis.

FRITZ BUSCH'S OPERA PLANS.

The latest news regarding Fritz Busch's future activity at the head of the Dresden Opera, which regularly begins in August, are to the effect that the opera repertory will be more varied than heretofore. The absolute novelties (for

Dresden) already scheduled include Pfitzner's "Palestrina," Brandt-Buys' "Der Mann im Monde" (première), Braumfels' "Die Vögel," Strauss' "Legend of Joseph," together with the new ballet, "Whipped Cream" (as part of a complete Strauss cycle); Moussorgsky's "Boris Godounoff," Rimsky-Korsakoff's "Coq d'Or" and Stravinsky's "Petrouchka."

The revivals planned by Busch are of unusual interest, comprising Götz's "Taming of the Shrew," Weber's "Die Drei Pintos," Marschner's "Templer und Jüdin," two sing-spiele by Schubert, rearranged by Fritz Busch, and "Don Pasquale" in Kleefeld's revised version. There is to be a complete Mozart cycle, including "La finta giardiniera," "Idomeneo," and "Così fan tutte," "Fidelio," "Meistersinger," "Aida," "Othello" and "Carmen" are to be restudied and restaged. Altogether, it is hoped that, now that Dresden has a general musical director for the first time since Schuch's death, its old supremacy among German opera houses will be re-established. A. INGMAN.

Isadora Duncan's New York Engagement

Isadora Duncan, who returns to this country after an absence of five years for a tour with a troupe of twenty-two young dancers from her school in Moscow, will open her engagement in New York with four performances to be given at Carnegie Hall on Saturday afternoon, October 7; Wednesday evening, October 11; Friday evening, October 13, and Saturday afternoon, October 14.

Miss Duncan, at this engagement, will have the assistance of a symphony orchestra and entirely new programs will be presented at each performance.

Germaine Schnitzer Summering in Europe

Germaine Schnitzer, pianist, who created somewhat of a stir in musical circles last season by presenting popular piano programs, will spend the summer in Europe. Part of her time will be devoted to vacationing, but she will also give a number of concerts in Central Europe. In August she will appear as soloist at The Hague with the Symphony Orchestra, conducted by Willem Mengelberg.

"Three Centuries of American Song" for Detroit

The Tuesday Musicales of Detroit, Mich., has engaged Olive Nevin, soprano, and Harold Milligan, pianist, in their recital, "Three Centuries of American Song," for next November.

Edna Helen Stoessel Marries

Albert Stoessel, of St. Louis, has announced the marriage of his daughter, Edna Helen, pianist and sister of Albert Stoessel, violinist, composer and conductor, to Robert C. Saltmarsh, on June 24, at New Bedford, Mass.

ELLY NEY STAR OF BONN BEETHOVEN FESTIVAL

Bonn, Germany, June 1.—For the first time since the war the society maintaining the house in which Beethoven was born has resumed its annual Beethoven festivals. These festivals were not mere additions of the numerous Beethoven performances that take place throughout the year, but an attempt to give a review of the development of German music—especially chamber music—since and before Beethoven's time. This year, too, only the last day was devoted to the master's work, while the preceding four brought choice creations from Bach and Mozart to Schönberg and beyond. The Rosé Quartet, of Vienna, and the Adolf Busch Quartet of Berlin, as well as Elly Ney, who resides near Bonn, were the principal executants, besides Friedrich Brodersen, the Munich baritone, who sang the entire "Winterreise" cycle of Schubert.

PLAYING SCHÖNBERG IN BEETHOVEN'S HONOR.

Notable items of the program were the D minor string quartet of Max Reger, a work of elementary power, dating from the "storm and stress" period of the composer, which Adolf Busch, a personal friend and disciple of Reger, and his partners gave an exceptionally fine interpretation; the Schönberg Quartet, op. 7, and two quartets in D minor and G minor, by a young composer, Lothar Windsperger, written in rough but vital style, evidencing at the same time inward sentiment and speculative thought, while the emotional appeal of his music is not always equally strong.

A not uninteresting item of the festival was Eva Bruhn's singing of a number of modern songs, including some new ones by Hans Pfitzner, and by the young Viennese composer, Egon Kornauth, who, however, is more successful as an instrumental composer. Again a virtually unknown member of the youngest generation, Armin Knab, resident in the idyllic old town of Rothenburg in Bavaria, was given a hearing with some interesting lyrical essays.

ELLY NEY PLAYS SONATAS.

The star of the last day, devoted to Beethoven himself, was Elly Ney, who played some of the piano sonatas in her familiar racy style. The Busch Quartet added some of the last string quartets of the master, and added—probably in honor of the Brahms anniversary—the B flat string sextet of Brahms, in which they were joined by a member of the Mendelssohn family, of Berlin. Despite the extraordinary heat and the sudden blossoming out of the trees, which is a signal for excursions along the Rhine, the patronage of these concerts was satisfactory. It is expected that the Beethoven festivals will continue to flourish, as they did in the years before the war, and that they will draw many additional pilgrims to the idyllic town where one of the world's greatest composers first saw the light of day.

DR. HERMANN UNGER.

Anna Case Goes Abroad

Anna Case sailed for Europe June 28, to spend the summer resting in France and Germany and securing new program material for her forthcoming fall tour.

Diaz Aids Flood Victims

Rafaelo Diaz, the Metropolitan tenor, recently gave a recital in San Antonio for the benefit of the flood victims. He is now in California.

Lazzari in America This Summer

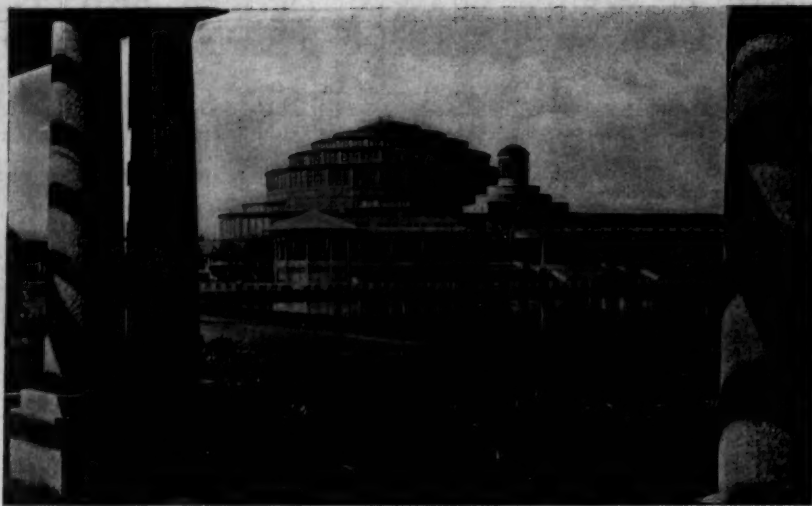
Carolina Lazzari, contralto, will remain in America this summer, at her country home at Stony Creek, Conn.

Winifred Byrd at Greenwich, Conn.

Winifred Byrd, pianist, will spend the summer at Greenwich, Conn.

CENTURY HALL AT BRESLAU,

seating 12,000 people, where a spring storm changed Reger's chaconne for violin solo into a chaconne with thunder accompaniment. (See Story on page 6.)



FOREIGN NEWS IN BRIEF

AMERICANS AND EX-METROPOLITAN STARS FOR BERLIN VOLKSOPER.

Berlin, June 14.—The Berlin Volksoper, which will begin its first season in its temporary quarters, the Theater des Westens, in the autumn, is adding many well known artists to its staff. Both Melanie Kurt and Margarethe Ober will sing at the new opera, and Lilly Hafgren Dinkela, formerly of the Berlin Staatsoper, has become a regular member. Albert Reiss and Otto Goritz, both formerly members of the Metropolitan Opera, have been engaged, as well as the well known Berlin baritone, Wilhelm Guttman. Two Americans have joined the company thus far, namely: Valerie Doob, coloratura soprano, and Sonia Yergin, dramatic soprano. C. S.

MANÉN COMPLETES NEW OPERA.

Berlin, June 15.—Joan Manén, the Spanish violinist and composer, has just completed the score of a new opera entitled: "The Way to the Sun." He calls it a "dramatic symphony" in three acts, prologue and epilogue. The text, written by Manén himself in the Catalan language, has already been translated into German by Rudolph Stephan Hoffmann, as the work is to be produced in Germany next season. It is symbolical in character, the principal figure, "the hero," embodying the genius of mankind, who seeks to lift the secrets of life. He is surrounded by life's dangers, of which the sweetest is love. Princess Blossom-White, his beloved, finds the road to the sun too hard; the Lord of the Shadows tears her from the hero's arms and the hero himself is drawn into the abyss. Many other allegorical figures surround these principal ones, all seeking the "way to the sun." C. S.

REGER SOCIETY GROWS.

Breslau, June 8.—At the close of the recent Reger Festival held in this city, the Max Reger Society held its first regular annual meeting under the presidency of Fritz Busch in the hall of the Breslau University. The membership roll showed an increase of nearly 200 per cent. during the year, numbering now over six hundred. It was decided to hold the next Reger Festival in Vienna, in the Spring of 1923, and to further the project of other Reger festivals in commemoration of the composer's fiftieth birthday. The headquarters of the society is Stuttgart. M.

MEMORIAL TABLET TO BRUCH.

Sondershausen, Germany, June 12.—A Thuringian Music Festival, lasting several days, has just been held here. In connection with this a memorial tablet to Max Bruch was placed on the facade of the house where Bruch lived from 1866 to 1870. It is a plaque of artistic design and was presented by the city of Sondershausen. It is the first memorial to be dedicated to the deceased composer anywhere. R. P.

HEYTHEKKER DIRECTOR OF DUTCH NATIONAL OPERA.

Amsterdam, June 10.—Jean Heythekker, for years stage manager of the Metropolitan Opera in New York, and until recently chief regisseur at the Hessian National Theater in Darmstadt, has been made general director of the National Opera, which divides its season between Amsterdam, The Hague and Rotterdam. Heythekker, though a Dutchman, has made his professional career chiefly in Germany, and after leaving New York was for a short time engaged at the Strassburg Theater, while the city was still German. Under his management it is expected that the Dutch Opera, which has never been able to flourish as it

should, will enter upon a new and more prosperous era. It is planned to give German, Italian and French operas, the first in the original, the others in Dutch. G.

A. V. BROADHURST

RETURNS TO LONDON

Expects to Introduce Several American Artists at His Balled Concerts There

After several weeks' visit to the States and Canada, A. V. Broadhurst, of Enoch & Sons Publishing House of London, has returned home. Mr. Broadhurst timed his business trip in order that he could be present at the Music



A. V. BROADHURST,

general director of Enoch & Sons, London, who will present several American artists at the Enoch Saturday Afternoon Concerts next season.

Trades Chamber of Commerce convention, and the following week he took a prominent part in the annual meeting of the Music Publishers' Association and also at the Dealers' Association convention.

"It is my desire to cement a close friendship between the American artists and our publishing house," said Mr. Broadhurst to a Musical Courier representative. "While here, I made arrangements with several of your prominent concert artists to present them at the Enoch Saturday Afternoon Ballad Concerts, which, you know, are of great importance in the musical life at home. Owing to the prestige and prominence of these concerts I am in a position to present the American artist under most favorable circumstances. I can insure representation from the entire London press at my concerts, and we have always received utmost consideration at these events.

"This proposition of mine is made only to artists of first rank. They may be young with a little experience, but they must have the voice and the artistry to sing the type of song that is most popular in London. In a very short time I will give you the names of the two artists whom I am presenting in the early Fall. The American singer is greatly appreciated in London and there is a desire on the part of our audiences to hear more of them. Almost without exception those who have appeared in concert have enjoyed tremendous success and there are one or two who made an especially deep and profound impression. I want the American artists to let me know when they arrive in London, to feel that they have a staunch and loyal friend in the house of Enoch & Sons, and I believe through my concerts and the introducing of new American artists to the London public, that we can form an alliance that will prove invaluable to us all. I wish you would say to the American artists through the Musical Courier that I would be pleased to have them communicate with me upon their arrival in London."

Mr. Broadhurst visits the United States twice a year in the interest of his branch offices. He also stated that Easthope Martin, the English composer, would return in the Fall. It will be remembered that Mr. Martin was here last winter and made a very favorable impression. Owing to illness he was forced to return before his visit was half over.

"Audience completely capitulated to him."
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"The youthful artist took ear fancy and imagination captive at the beginning of Bruch's beautiful composition by the full, strong, luscious tone which he drew from his instrument, the lofty reposefulness of his style, the comprehensive grasp of the contents of the music, the serenity of his song which soared on angel's wings.

We question whether any one of the few older virtuosos of great reputation, into rivalry with whom his performance admitted him, could have disclosed a deeper penetration into the soul of the work. His tone also was as large and noble as that of the best of them."—H. E. Krehbiel, *New York Tribune*.

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FIRST REGER FESTIVAL

(Continued from page 6)

Dohn. For the Reger Festival these forces were considerably augmented. The large chorus of the Singakademie, connected with the Orchestral Society through the personal union of their conductor, was combined with that of the Bach Society, founded only last season by Prof. Max Schneider, and already occupying a very important part in the city's musical life, while many members of other local choral bodies, of which there is a goodly number, lent their assistance. And so Reger's mighty setting of the One Hundredth Psalm was rendered in a manner inspiring alike by its vocal and instrumental power and the spirit of the interpretation. The same may be said for the quality of the orchestral performances.

IDEAL INTERPRETERS.

For Reger's organ music Breslau has among her organists a first-class Reger specialist, Wolfgang Reimann, formerly of Berlin, and, for a number of years an important figure in the musical activities of this city. He is considered, beside the older Karl Straube, of Leipzig (the "discoverer" of Reger) the most authentic interpreter of the composer's organ works. At this festival he was in command of the huge organ of the Century Hall, the largest concert hall in the world, seating comfortably 12,000 people, for the inauguration of which, in 1913, Reger composed his opus 127, the "Introduction, Passacaglia and Fugue."

Reimann, however, played two other pieces from the compendious repertory left by Reger for his favorite instrument; the second sonata and a chorale fantasy. The acoustics of the hall are not free from imperfections, as is unavoidable with a room of such dimensions. Reimann did his best to adapt his playing to the peculiar conditions of the place so that rarely—and during the playing at full registers, was the audition compromised by a lack of clearness, while all pianissimo and distance effects came out surprisingly well in the organ soli as well as in the accompaniments to the vocal works.

The latter were sung, like other groups of Lieder in the course of one of the matinees, by Anna Erler-Schnaudt, of Munich, a contralto of superb qualities, whose voice filled the immense hall easily and who was a perfect interpreter of the most tender songs as well as the broad religious or passionate ones. Unfortunately a spring storm for a short time took an impromptu part in the performance as an undesirable outsider just during an otherwise delightful rendition of Reger's chaconne for violin alone by Adolf Busch.

AN ENSEMBLE OF SPECIALISTS.

For the chamber music performances the best existing ensemble of Reger specialists has been engaged, namely, the Wendling ensemble of Stuttgart. They gave, in the course of two matinees, matchless readings of the trio, quartet and sextet for strings, op. 77b, 121 and 118, and of the quintet for clarinet and strings. In the sonata for clarinet and piano, op. 107, the delicacy and beautiful phrasing of Philip Dreisbach, of Stuttgart, was particularly admired, while Edouard Erdman, the well known pianist composer, lived up to his high reputation in the piano part and also as accompanist of a group of songs.

So everybody gave of his best, and everything combined to lead the first Reger Festival to a full victory and to make it a glorious event in the musical history of this city. The visitors—among them the widow of the composer and many guests from all parts of Germany and neighboring countries—at each and especially the last concert gave long and enthusiastic ovations to all performers and the conductor, Georg Dohn, and left with the feeling of having lived through unforgettable days. And, with the conviction, even if they lacked it before (the writer, himself, being among the slackers) that in Max Reger we ought to rever to one of the few great musical geniuses of our age.

HEINRICH MOELLER.

Jeanne Gordon's Admiration for Lillian Russell

The very last person of whom Jeanne Gordon, leading contralto of the Metropolitan Opera Company, spoke before sailing recently on the S. S. Reliance, the new Hamburg-American liner, was the late Lillian Russell, generally spoken of as Miss Gordon's god-mother.

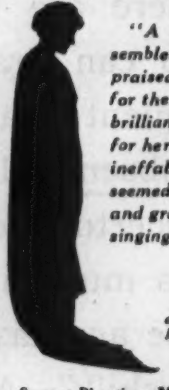
Although, in reality, the noted actress did not bear that relation to the popular American prima donna, it is well known that Miss Russell took the young girl under her wing, and that she was instrumental in bringing her to the attention of Hugo Riesenfeld, of the Rialto Theater, where she made her first New York appearance, and subsequently of Giulio Gatti-Casazza, of the Metropolitan Opera Company, who congratulated Miss Russell on her "find." It

had been Miss Gordon's intention, at the completion of her concert tour, and before sailing to Munich for further study with Dr. Anton Von Fuchs, of the Staatsopera, who was Olive Fremstad's teacher, to stop off for a visit to Miss Russell at Pittsburgh, but due to the sudden death of Miss Gordon's grandmother necessitating her immediate return to Chicago, she was unable to do so. To a friend who came to the steamer to bid her goodbye she expressed her regret. "You know, she is not so well," she said, "and I feel badly to leave without seeing her." And thereupon followed the usual eulogy, which the mention of Miss Russell's name always evoked from her devoted protegee.

Public School Music Department of California
F. of M. C. Gives Program

The Public School Music Department of the California Federation of Music Clubs recently presented a program at the Bovard Auditorium of the University of Southern California, for the purpose of enlarging its fund, used in the establishing of musical appreciation classes in the rural public schools.

The evolution of the music student of today into the artist of tomorrow was ingeniously carried out in the program arranged. It represented the student in high school, where he first gives thought to a musical career (Alhambra City High School Orchestra). He pursues his studies when he enters the university (Students of the University of California—Southern Branch, in Norma Gould's Pageant—"The Children of the Sun"), and when he graduates



"A representative audience assembled in the ball room of the hotel praised her performance, not only for the delightful quality of voice—a brilliant soprano of wide range—but for her grateful interpretations and ineffable charm in delivery, for she seemed to possess all the qualities and graces that go to make up good singing and finished artistry."

The Erie Dispatch said the above about May Peterson, soprano of the Metropolitan Opera Co.

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he joins some music organization for further practice and inspiration (The Madrigal Choral Club of Glendale). Later becoming the artist, as exemplified in the second part of the program by two accomplished artists—Alfred Mirovich, the great Russian pianist, and Charles Wakefield Cadman, the American composer-pianist. Mr. Cadman is the director of the education department of the California Federation of Music Clubs. It was through the efforts of Emma Bartlett, chairman of the Public School Music Committee; Mr. Cadman; L. E. Behymer, director of the American Music Department, and through whose courtesy, Mr. Mirovich appeared, that this interesting concert was presented.

Summer Engagements for John Powell

John Powell's professional engagements this summer will prevent him from enjoying an uninterrupted vacation. Thursday, June 29, he delivered a lecture at Chautauqua on "Americanism in Music," with illustrations given at the piano. Sunday, July 9, will find him in New York, where he will be heard as soloist at the concert given by the Philharmonic Orchestra at the Stadium, Henry Hadley conducting. On August 10 he will be soloist at the orchestral concert given during the music festival held at Asheville, N. C., and by special request will play his "Negro Rhapsodie."

Paradiso Pupil to Sing in Europe

Henrietta Conrad, an artist pupil of Donato A. Paradiso, sailed for Europe on June 15 to fill several operatic engagements in Germany, France and Italy. She will return to New York October 4, and will be heard in recital here at Town Hall on October 30.

Edward F. Schneider's Tone Poem Wins
Critical Favor

When Edward F. Schneider's tone poem, "Sargasso Sea," was given its first performance by the San Francisco Symphony Orchestra, Alfred Hertz conductor, on March 3, it met with much favor. The work was played from manuscript, and all the daily newspapers commented highly upon the American composer's composition. For instance, the critic of the Examiner said: "The Sargasso Sea" belongs to a subdivision of program music. Mr. Schneider gives us a tone picture of that languid space of the Atlantic which is covered with algae and sleeps in a lotos-like indolence."

The Chronicle described the work as "admirable for its well proportioned structure, for its effective use of impressionistic color schemes and for its melodic values."

According to the Journal it "has a descriptive element of the highest intellectual and artistic character. Mr. Schneider has gone into no sensational heroics, neither has he dwelt upon the theme with sentimentality. A few opening phrases are suggestive of purring waves that may lead to treachery, and that proves itself, apparently in the counterpoints and polyphony which follow, after which smooth waters are again relected in the finale, a repetition of those few opening phrases."

Fowlston Pupils in Recital

On Wednesday, June 21, Edgar Fowlston presented a few of his pupils in recital in the St. John's Parish House, Larchmont. Bertha Stumph, lyric soprano, made her debut and sang delightfully a group of songs, displaying an even voice of sympathetic quality. Mildred Ross, coloratura soprano of wide range, singing low B flat to G above high C, was heartily applauded for her songs, which included "Lo, Here the Gentle Lark," Bishop; "Si Mes Vers avaient des ailes," Haflin, and "Villanelle," Dell'Acqua.

The second part of the program was a play, entitled "Box and Cox," given by Mr. Fowlston's dramatic class. The pupils taking part were Flora and Babs McGeichen and Harold Adamson. Flora McGeichen as Cox created an excellent impression as the young journeyman hatter; her voice was clear and crisp, her enunciation faultless. Miss Babs, as the scheming boarding house keeper, looked the part and acted with discretion, bringing out the subtleness of her lines to the amusement of the large audience. Harold Adamson, as the journeyman printer, played with great ease, as though accustomed to the stage.

Mr. Fowlston is to be highly commended on the presentation of these pupils, as their work reflected credit on him in the art of speech and song.

Erna Rubinstein Gives Concert on Board
Steamer

Daniel Mayer, manager for Erna Rubinstein, the sixteen year-old violinist, who made so profound an impression on American audiences during her first season in this country, has received word that she gave a concert on board the steamship Ryndam, on which she sailed for Europe recently. She was given a rousing ovation by her fellow passengers. Miss Rubinstein is to give several concerts in London and will tour the provinces and the Continent before returning to America in the fall to fulfill her engagements here.

Harold Land Sings at Hampton Bays

A year ago Harold Land, baritone, was engaged to sing at the consecration of the Church of St. Mary at Hampton Bays, Long Island. He made such an impression that he was engaged to sing there again at the dedication of the new Skinner organ, a memorial to Mrs. Delano. The church was erected as a memorial to the mother of Dr. James W. Taylor of New York, a member of St. Thomas', where Mr. Land is soloist. June 30 was the date of this recital, immediately after which Mr. Land left for Heaton Hall, Stockbridge, Mass., where he spends his summers.

Helena Lubarska Under Hurok Management

Helena Lubarska, the young American operatic prima donna, who has been scoring unusual success in Italy under the direction of Toscanini and Mugnone, has just returned to this country and will be under the management of S. Hurok for her future artistic activities here.

Salvi's Summer Dates

Among the summer concert appearances by the harpist, Alberto Salvi, will be one at West Chester, Pa., before the National Music Supervisors' Convention and one at Winona Lake, Ind., for the Winona Bible Conference.

Suzanne Keener



TITO SCHIPA

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

A SCHOOL MUSIC REVIEW

The Problem of School Music in Retrospect for 1921-1922 and Some Accomplishments

The school year of 1921-1922 was in many respects a banner year for the progressive development of school music. Superior work of a greater magnitude was accomplished in almost all aspects of the subject. First, a greater recognition of the value of the subject. Second, a greater time allowance. Third, a fuller realization of the possibilities of the subject. Fourth, increased activity in the subject of music appreciation through the music memory contest. And last, but not least, an extensive development of the school orchestra and band. All of these progressive movements could not have been accomplished if it had not been for a more conscientious development of the teachers themselves. In this respect the music supervisors' conventions contributed a great deal.

SUPERVISORS' CONFERENCES.

One of the most successful meetings ever held in the history of the National Conference took place at Nashville in March, 1922. Conventions as a rule accomplish very little, but we believe that the supervisors of music have accomplished a great work in the management of these affairs, because in reality their conventions are educational symposiums conducted along the lines of university training. The serious minded teacher can not help but get a great deal of good out of a conscientious application to the work which the National Supervisors' Conference is accomplishing.

1. The opportunity is present for professional contact with all types of teacher, leader and follower.

2. The important work which the Educational Council of the National Supervisors' Conference is doing will prove to be a beacon light, saving many an unsound system of teaching from going entirely on the rocks. The standard-

ized course of study, while it may have points which are not entirely in accord with everyone's method of instruction, is recognized as a real contribution to the advancement of school music, and at least is potential enough to serve as a point of departure for all those who have constructive ideas on the subject of teaching.

The move on the part of a group of supervisors from the South to form their own conference as a part of the National is a concrete illustration of their desire for self improvement. The motion adopted at the Eastern Music Supervisors' Conference to provide ways and means for a possible affiliation with the National is another indication of the desire on the part of all supervisors to work for the common good of the cause. There is no doubt that progress in school music during the past year has been largely due to the fine influence of teachers' conventions, not only in giving school music the recognition which it deserves, but also largely the fine inspirational influence which has come to individual supervisors, as a result of this co-operation.

THE DEVELOPMENT OF APPLIED MUSIC.

The recognition of, and granting credit for, music which has been studied outside of the school itself has proved to be a common basis of understanding between the private teacher and the school itself. It appears now to be only a question of time when music as a private study will be entirely free from the prejudice which has surrounded it for so many years, namely, that of being merely an added accomplishment for those who can afford both the time and the money. It is true that the present system of granting credits is not entirely fair either to the pupil or the outside teacher, but it will take a long time to experiment with various systems of credits before a universal type of management can be applied to all school systems. Perhaps it is doubtful if this universal system will work, because after all we have to give children credit for what they can do, not for what we think they ought to do.

THE ORCHESTRA.

There are some supervisors who believe that in secondary education the development of the orchestra as a school institution is far more important than the development of the entire student body. Personally we do not agree with this, but we are willing to give the full credit for what the orchestra has done. To play in an orchestra requires a certain type of skill, and naturally where credit is granted for orchestral practice the subject must be viewed largely as an elective, and it was through this means that the study of the orchestra and orchestral music, together with the collateral practice, brought about the recognition of this branch of music as a dignified subject. The importance of the orchestra is not the effect which it has on the players as individuals, but upon the musical intelligence and training of the entire student body. The time is not far distant when the school orchestra will be the chief means toward the teaching of appreciation. To accomplish this result successfully the greatest care must be taken in arranging programs. Standard overtures, symphonies, and the simpler forms of program music should be studied and performed, not for the sake of accomplishing that result, but to use that result as a means for the broader education of the student body.

THE MUSIC MEMORY CONTEST.

As we have pointed out before, it is perhaps in this branch of music teaching that the greatest activity has

taken place, largely because the idea is new. Again, there is always pleasure in competition, not only on the part of the children, but also on the part of the adult community as well. Millions of children in the United States are now familiar with the musical compositions of the masters, whereas a few years ago they remained in practical ignorance of the history of musical composition, unless it became almost a fad with them as they matured. We believe in the music memory contest, not because it is a contest, but because it opens a way to a keener understanding and a fuller realization of the beauties of music and an appreciation of what the subject means in the social and intellectual development of the race.

If it is true that America has not yet contributed anything as great to the literature of music as has been contributed by foreigners, it surely does not mean that the possibilities are not here. It means that perhaps the great avenue of opportunity has not been opened. It is better for us to be imitators of a really great thing than it is for us to be idlers and make no effort to even familiarize ourselves with what is really wholesome in the world's history. The music of nations will be remembered long after wars and political accomplishments have been forgotten. While there are national characteristics in folk music there should be nothing of nationalism in music composition, and the music memory contest can safely preach the gospel of peace.

THE MOVEMENT IN GENERAL.

It was not so long ago when the subject for discussion among supervisors was the ability to apply technical knowledge to the reading of music. Modern psychology is daily proving that this accomplishment is largely in the nature of a stunt, and frequently not only fails to accomplish the result which we set out to accomplish, but goes even further in destroying the intellectual desire which we attempted to create.

Supervisors of school music have more to do than teach music. They are dealing with the most emotional subject in the curriculum, and for that reason they can not afford to fail in their great mission. There must be constant development. There must be an increased desire to gain more knowledge as they develop through years of experience. We believe that it was James Russell Lowell who said that it was self knowledge, self reverence and self control that carried men into sovereignty.

Opening Programs for Stadium Concerts

The opening night, July 6, is to be a Wagner evening, with one special feature introduced, the first performance of a new march by Henry Hadley, "The Stadium." It has been dedicated to Adolph Lewisohn. On Friday night (July 7) will be presented numbers by Humperdinck, Moszkowski, Humiston, Strauss, Mengelberg and Tschakowsky. On Saturday the composers represented will be Elgar, Weber, Mendelssohn, Grieg, Sibelius, Nevin, Ippolitoff-Ivanoff and Wagner.

Actual and specially interesting novelties of the opening week are the excerpt from "Tristan's Vision" on the opening Wagner night, a concert arrangement practically unfamiliar, played twenty-five years ago by Anton Seidl and scarcely given at all in the concert room since then, and Henry Hadley's orchestral arrangement on Friday of Mengelberg's piano piece, "Barcarolle," music composed years ago but the version for orchestra never yet performed anywhere.

There will be forty-two nights in all of this Stadium music, a season of six consecutive weeks, with Arthur Judson as manager. Practically the full Philharmonic Orchestra has been engaged for these six weeks—eighty-five of its best men. Henry Hadley will conduct at the start. At the end of three weeks he will be succeeded by the Dutch conductor, Willem Van Hoogstraten.

The first three nights will be purely instrumental, without a single soloist. The Audition results have not as yet been announced, but it is unofficially said that one or two "discoveries" have been found. On Friday the first of the newly selected works of American composers, of which there will be sixteen played the first three weeks of the concerts, will be given, namely, William Henry Humiston's "Southern Fantasy." This is not a pot-pourri of Southern melodies, but two short themes suggestive of the South.

Six Orchestral Engagements for Cortot

Alfred Cortot, the distinguished French pianist, who is returning to this country next November for his fourth American tour, will have a very busy season until he returns to France on May 1, 1923. He will play his first concert in Baltimore on November 2, and will make his first New York appearance on November 11 and 12 with the New York Symphony Orchestra. Six orchestras have engaged Mr. Cortot—the New York Symphony, New York Philharmonic, Chicago, Philadelphia, Cincinnati and St. Louis. In honor of the centenary of the birth of César Franck, Mr. Cortot will feature on his programs compositions by that great master. Mr. Cortot will fill engagements in the East, Middle West and South until the middle of March, when he will begin a Pacific Coast tour under the auspices of L. E. Behrmer for Southern California. Selby C. Oppenheimer for Northern California, and Steers & Coman for the Northwest. His last appearance in this country is scheduled for April 25 in Pottsville, Pa., in the Robert Braun series. At that concert Mr. Cortot and Mr. Braun will play Saint-Saëns' variations for two pianos.

Elizabeth Kelso Patterson Pupils Heard

Four pupils of Elizabeth Kelso Patterson were heard at an interesting musicale June 24. Mildred Johnston and Lillian Owens, sopranos, and Agnes Grogan and Gwyneth Hughes, contraltos, sang artistically, with Harry Horsfall, accompanist and coach for the school, at the piano. Raymond Horsfall, violinist, played two solos and several obligatos for the singers.

Miss Patterson is hearing voices now for a scholarship known as "The Kelso Scholarship," to begin September 15. The hearings are by appointment.

Hagar Sings in Atlantic City

Emily Stokes Hagar, soprano, was heard in several solos at the first Sunday evening concert of the season held in the Music Hall, Atlantic City, June 18.

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More About NAMARA Soprano

CHICAGO OPERA ASSOCIATION

"Mme. Namara in her aria 'Ah fors e lui' from 'Traviata,' rivalled Mr. Gans as artist and in her success with the audience."—*The New Orleans Times*.

"Her voice, a clear, beautiful lyric soprano, was a delight to all who heard."—*The Spectator*, Columbus, Miss., April 15, 1922.

"Mme. Namara is a great favorite in Washington, and her admirers never had better cause to applaud her every number than yesterday, for she was in superb voice, every note clear, pure and true, while she displayed anew her charming method which never obtrudes as 'method'."—*Washington Post*, February 4, 1922.

"Marguerite Namara has a limpid and pure soprano voice of lovely timbre, good range and even throughout; she sings with much expression and feeling, her high notes are clear and true."—*Washington Herald*, February 4, 1922.

"Mme Namara, who is from the Chicago Opera Company, is the possessor of a beautiful voice, combining an excellent range with purity of intonation and depth of feeling."—*Washington Star*, February 4, 1922.

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"Marguerite Namara has one of the most delightful, naturally produced voices we have ever heard. There is no break in the quality of her tones from one register to another."—*Baltimore American*, February 1, 1922.

"Mme. Namara's voice is beyond the description of mere words; she sings with that absolute abandon and ease which is only characteristic of truly great musicians."—*Peoria Journal-Transcript*, February 11, 1922.

"Her voice, clear and fresh, had unsuspected power. Mme. Namara was even more appealing in the chiffon draperies of the penitent Thais than in the clinging robes of the obvious vampire."—*Katherine Spaeth*, *Evening Mail*, February 25, 1922.

"Marguerite Namara is as beautiful a Thais as the stage has seen. Her singing was at all times luscious and beguiling of tone, exemplary of diction and altogether in the Massenet manner."—*William B. Murray*, February 25, 1922.

"Beautiful tone and not less beautiful feeling."

—*Chicago Herald.*

Frances INGRAM

Each Engagement a Growing Triumph

"A beautiful voice."—*Philip Hale, Boston.*



Photo by Apeda, N. Y.

"Beauty of tone, English diction impeccable."—*New York Tribune.*

"Greatest contralto of a generation."—*Chicago Evening Journal.*

"An opulent and finely trained contralto."

—*St. Louis Post Dispatch.*

"Endowed with an exceptionally natural voice—a genuine contralto, temperamental to her finger tips."

—*Detroit Free Press.*

"A voice of great beauty."—*Pittsburgh Gazette.*

"Glorious voice."—*Denver Rocky Mountain News.*

"A voice of rich sonority and volume."—*Seattle Post Intelligencer.*

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RAYMOND BURT FINDS LISZT'S SIXTH RHAPSODY A EUROPEAN FAVORITE

Pianist Returns for a Visit—Unable to Get Pianos There for Practice—A Visit to Bonn—The Smugglers—A Slip of the Tongue

"It must have been very lonesome crossing the ocean at this season, going the direction you were, for everyone seems to be bound for Europe rather than this way just now."

Raymond Burt, American pianist, who has been studying and appearing in concert in Europe for the past two years and more, returned to the United States on June 2 on board the George Washington. He smiled at the recollection.

"Oh, I don't know. At least, you could move about without knocking over some of your fellow passengers. And anyway, it didn't bother me much, for I was under the doctor's care all the way across."

How He Did It.

"It was rather funny," in answer to the look of surprise on the listener's face. "You see I am very fond of cigarettes, and continual smoking brought about a serious throat condition which necessitated prolonged treatment. I knew that if I was forced to pass the physical examination required to get on board the boat I would never make

the George Washington, so I purposely arrived at the last moment, and as I was an American and carried an American passport, they let me go with only a cursory glance. However, the doctor on the boat discovered my condition and peremptorily took charge of me for the remainder of the trip. Under his guidance, the constant companionship of himself and a pretty nurse, I did not suffer from loneliness, you see."

"Well, I only hope you learned your lesson and have sworn off, so far as cigarettes are concerned."

"I should say not. I intend to keep right on smoking. One has to get some pleasure out of life, especially since Mr. Volstead put his bill over."

The interviewer murmured something about how difficult it must be for a returning traveler, and then put the usual question about the state of conditions abroad.

NO PIANOS FOR PRACTICE.

"Europe is literally flooded with tourists and students. They have gone over in droves. Why, you can't get a grand piano to practice on in Berlin for love or money, and in Paris I was forced to go out to the factory in order to practice. I find that a large percentage of the students are American. As you know, the matter of the exchange is a big factor over there and native Germans can buy things much cheaper than the foreigner."

"It is really astonishing what a dollar will buy, though, and frequently I was quite astonished to find myself the possessor of something like this cane for instance"—displaying a very handsome one—"which I purchased in one of the German occupied cities for the munificent sum of

forty-three cents. That was in our money, of course; the price looked much more imposing when reckoned in marks. "As for music, the opera is splendid and invariably characterized by very fine acting. I gave many recitals, and always the concert halls were filled. I also gave two recitals in Paris, to which city I am to return for another appearance January 15 next."

A VISIT TO BONN.

"One of the experiences I had, which I shall always remember with pleasure, was the trip to Beethoven's old home at Bonn. It is a dear old place, full of interesting souvenirs of the great master. There is his old piano, which had been sent to him as a present from Vienna. I tried it, and I must admit that it didn't sound very good."

"And in this connection I received a very interesting invitation to play a Beethoven sonata festival there on December 17. I should love to do it, but I'm afraid I won't be able to make it."

"Speaking of recitals and recital programs, I might say that I was very much surprised and delighted to find that the sixth rhapsody of Liszt never failed to score. Nearly every time I placed that on a program I was forced to repeat it before I could continue with the program. Not only was this true of Germany, but the same thing happened in Paris as well."

THE SMUGGLERS.

"A strange thing happened on the way to Paris. I went from Cologne into Belgium and down to Paris via St. Quentin. Just before we left Germany, a great lot of people got on the train. It seemed to me I had never seen such fat folks. Their faces were not so fat, but except for that they looked like typical Dutch peasants. There was another gentleman in the compartment with me, and the other places were quickly filled by women. No sooner had we passed the border and the customs officials, than with one accord they began taking off first one garment and then another. I looked at my masculine companion in a startled fashion, but he seemed impervious to the fact that anything unusual was happening. I soon saw that there was no cause for alarm; they were simply smuggling things over the border. And the variety and quantity they managed to conceal was simply incredible."

A SLIP OF THE TONGUE.

"Another incident of that Paris trip which I shall remember occurred in a restaurant at the French capital. I had been living in Germany, and absent-mindedly I began to speak to the waiter in that language. If mere looks could kill, I wouldn't be here talking to you now."

"And what are your immediate plans?" continued the questioner, after a somewhat spirited argument regarding the political situation abroad.

"Nothing very specific. I am going to have a good visit at home, play some recitals, probably, and return to Europe again this winter, so wish me bon voyage."

H. R. F.

SPRINGFIELD (MASS.) ORCHESTRA SEEKS PERMANENT SUPPORT

Drive Under Way to Place Organization on Firm Financial Basis

Springfield, Mass., June 17.—The new municipal orchestra of sixty-five pieces gave its initial concert here to a big audience, amply justifying the hopes of its projectors that at last this city possessed an instrumental organization capable of producing the finest orchestral music. Arthur H. Turner, who is also municipal organist here, conducted, and William H. Capron was concertmaster. The group comprised many of the best of our local musicians. The cello section, headed by Arnold Janser (pupil of Leo Schulz of the New York Philharmonic Orchestra), was particularly effective in the "Valse Triste" by Jan Sibelius, which elicited such sustained approval that it had to be repeated. The "Ruy Blas" overture by Mendelssohn has seldom been given a clearer, more authoritative reading. The "Allegro Vivace" part of Schumann's "First Symphony" was played with finish. The twenty-four violins were evenly divided between firsts and seconds, especially distinguishing themselves.

In the Sibelius number, and for the two tone-pictures by Grieg, the harpist was Adele M. Graves, only woman member of the orchestra. She is a pupil of Alfred Holy of the Boston Symphony, and solo-member of the Zimmer Harp Ensemble. Her playing was brilliant. Miss Graves will remain with the orchestra only until next January, when her concert tour will begin.

Three concerts for the coming season have been definitely announced, the first one taking place in November. Indicative of the success the managers have had in securing the best local musicians here, is the case of Lester W. Hardy, first viola, who was director of the old Springfield Orchestral Club for several years, and is a composer as well as a violinist of exceptional ability. Another widely known musician is the trombonist, Prof. Amilcar Cerboneschi, graduate of the Instituto Musicale, Florence, and at present leader of Stevens Band. A drive for funds for the permanent support of the orchestra has already met with success. Several of the city's largest clubs have appointed committees to raise subscriptions and put the first truly "municipal" orchestra on a sound financial basis.

E. N. B.

Gardner Engaged for Asheville Festival

Samuel Gardner, the young American violinist and composer, which has had the distinction of seeing his name included on the choice programs of the Flonzaley Quartet, has been engaged for two appearances with the Asheville (N. C.) Festival. Mr. Gardner is at present in Charlottesville, where he has been engaged by the University of Virginia as head of the violin department of the summer course. In the spare time between his university activities and outside engagements, Mr. Gardner is at work on composition. Perhaps his best known and most popular violin number is "From the Canabake," an idealized "rag" which he is requested to play as an encore, nowadays, wherever he appears.

Louise Homer Honored by Tufts College

Louise Homer, noted concert star, formerly a member of the Metropolitan Opera Company, was conferred the honorary degree of Master of Arts by Tufts College at Boston, Mass., on June 19.

A Letter from Miss Schaaf

Buffalo June 2nd 1922.

My dearest Madame Valeri.

When I came to New York to study voice with you I was a little amateur with the modest record of a church singer. After three years hard work with you I sang for Mr. Scotti and Mr. Gatti and was engaged by Scotti and Metropolitan Opera Companies. Last night I sang in "S. Giacomo" with Scotti and as you can see from the enclosed papers I was unanimously accepted the honors of a full fledged operatic artist and given an ovation. Each critic noticed the remarkable improvement of my voice, praising its enlarged volume and range as well as its quality and the way I am singing it. Of course I am very happy and take pleasure in telling you that I believe that all this could certainly not have happened were it not for your great skill as a vocal teacher and your constant efforts to help me to make good. Many kisses my dear Madame Valeri to you with the assurance of everlasting gratitude and admiration.

Yours as ever,
Myrtle V. Schaaf

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—*New York Times*

She is a remarkable artist.
—*New York Telegram*

Her tone is beautiful, her intonation excellent.
—*New York Herald*

She was applauded to the echo.
—*New York Tribune*

She gave a performance that was extraordinary.
—*New York Sun*



Photo by Goldberg

The vigor and impulse of her playing commanded a startled admiration.
—*New York Journal*

She belongs in the line of succession that links up with the great days of Joachim and Sarasate.
—*Minneapolis Tribune*

She achieved almost the impossible.
—*Nashville Banner*

If her audience was spell-bound before, they were breathless after the "Hexentanz."
—*Minneapolis Star*

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DENVER
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EMPORIA, KAN.
BROOKLYN, N. Y.
ETC., ETC., ETC.

A FEW DATES SEASON 1922-1923 STILL AVAILABLE

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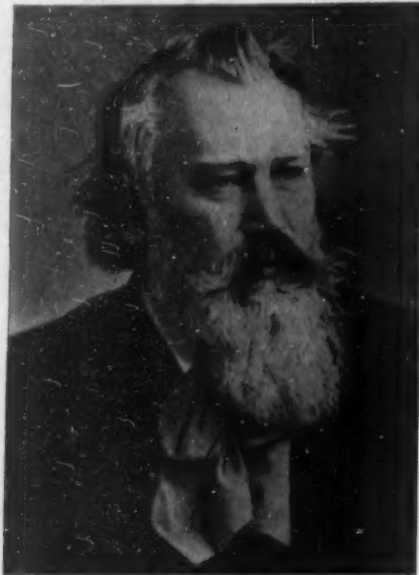
FESTIVALS HONOR MEMORY OF BRAHMS

At Twenty-fifth Anniversary of Death
(Continued from page 5)

with his colleagues Friedberg and Flesch, gave inspired readings of the three trios. L. K.

THE RHINELAND CELEBRATIONS.

It is well known that Johannes Brahms found the most energetic champions of his art in the Rhineland. Two Rhenish families, von Beckerath and von der Leyen, were his financial supporters and closest friends. The third symphony was written in Wiesbaden in 1883; the fourth had its



From a photograph by C. Brasch, Berlin
JOHANNES BRAHMS.

first performances in Frankfurt, Essen and Elberfeld under Brahms himself, in 1885. The violin concerto received its baptism in Cologne, where Ferdinand Hiller also brought out his "German Requiem" in 1869. In Düsseldorf he composed his "Geistliches Lied," and in Crefeld, the citadel of the Brahms cult, he led the first performance of his "Parzenlied" and dedicated the "Tafellied" for the jubilee of the local "Singverein."

It is not to be wondered at, then, that the cities of the Rhine should honor the memory of Brahms before all others this year. These celebrations began in the textile

city of München-Gladbach, where, under the protection of the industrial magnates, a rich artistic life has been developed in recent years. Besides an excellently schooled orchestra this city has the advantage of a gigantic hall. The orchestra was augmented for the Brahms Festival, the male chorus of the local "Cecilia Society" unfolded surprising beauties of sound in the alto rhapsody in which Maria Philippi, the famous Swiss contralto, sang the solo part.

Another Swiss musician, Edwin Fischer, played the B flat major piano concerto in his very personal style, and the municipal director of music, Hans Gelbke, drew the last drops of expression from the second symphony. Finally the Rosé Quartet, of Vienna, interpreted the B flat major quartet in truly masterly fashion, also, in connection with Fischer, the piano quintet in F minor. The musical life of this upward striving town took a big stride with this festival and the receptivity of the public was a good omen for the progress of the great industrial region of the Rhine.

IN THE CITY OF KRUPP.

Essen, the city of Krupp, provided an even more extensive festival devoted to the works of Brahms. In four orchestral concerts and two of chamber music the citizens of the great industrial metropolis were shown the development of the master. Singers and instrumentalists occupying the first rank in Germany, including Raatz-Brockmann, Marie Philippi (in place of Emmi Leisner, suddenly indisposed), and Josef Pembaur coöperated with the Rosé Quartet, besides local chamber musicians, choruses and orchestra under the direction of Max Fiedler, for many years the conductor of the Boston Symphony Orchestra. He chose the second, third and fourth symphonies, the Haydn variations, academic overture and the violin concerto (played by Adolf Busch) to represent Brahms' orchestral side; while the ballades for piano, the B flat quartet, the F minor piano quintet, the songs with viola obligato, the horn trio and the "Serious Songs" filled out the chamber music program, with the "Gypsy Songs" for vocal quartet as an "extra."

MAX FIEDLER HONORED.

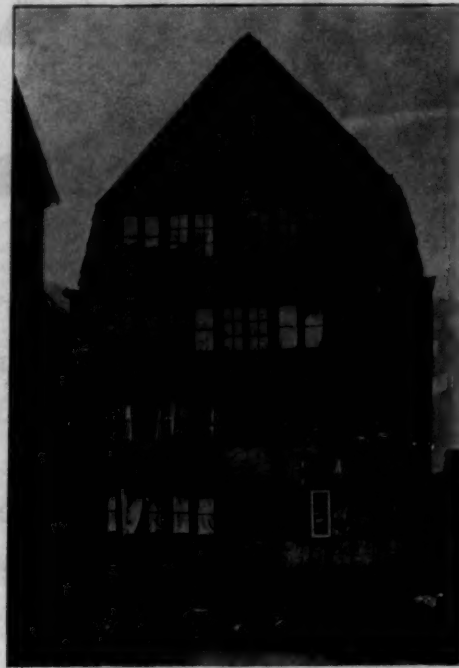
The climax was reached with Fiedler's interpretation of the second and fourth symphonies, and despite the veritably tropical heat the public's interest was kept at high tension until the end. As a reward the city of Essen presented the venerable Max Fiedler with its silver plaque for distinguished service, which is the highest honor within its power to confer. H. U.

MANY OTHER FESTIVALS TAKE PLACE.

These festivals are the principal ones that have taken place to date. Other minor celebrations are too numerous to mention, especially in the region of the north and west. Even the little watering place of Godesberg, near Bonn, the home of Elly Ney, had a celebration of its own. In

Hagen, another industrial center had three big days of Brahms, with outside guests. The cities of Duisburg and Cassel are preparing for big festivals, which will have to be recorded later on, and Munich, of course, the city of militant Teutonism, is having a celebration of unusual proportions.

Thus it will be seen that the "Brahms' territory," while far-flung, is geographically well defined, and the personal-



BRAHMS' BIRTHPLACE IN HAMBURG.

in the immediate vicinity of which the official Brahms' Festival of the German Brahms' Society in commemoration of the twenty-fifth anniversary of his death was held.

ities taking part in these festivals are very largely the same. It remains to be seen whether Brahms himself will emerge from these festivities the musical hero of modern Germany or not. C. S.

L. E. Behmyer in New York

L. E. Behmyer, the Western manager who is spending two weeks in New York, is stopping at the Belmont Hotel. Mr. Behmyer is combining pleasure with business on this trip East, renewing his old acquaintances and relaxing a little after his recent severe illness.



IMPORTANT CHARACTERS WHO PARTICIPATED AT THE BRAHMS FESTIVAL IN GERMANY.

(1) Edwin Fischer, pianist, who is becoming recognized as a leading Brahms interpreter and was a prominent figure at the German Brahms Festivals. (2) Adolph Busch, violinist, acknowledged to be a leading Brahms exponent in Germany, and who participated in several of the Brahms Festivals. (3) Prof. Carl Flesch, violinist, a prominent participant at the recent Brahms Festivals in Germany. (4) Prof. Ernest Wendel, conductor of the Bremen Brahms Festival. (5) Wilhelm Furtwängler, conductor of the Hamburg Brahms Festival. (6) Gladbach's immense concert hall, München, where the first of the Rhenish Brahms Festivals was held. (7) Carl Friedberg, pianist, who was a leading figure in the Brahms Festival at Bremen and Baden-Baden. (8) Essen's Concert House, where one of the largest of the Brahms Festivals, under Max Fiedler's direction, was held. (9) Prof. Max Fiedler, conductor of the Brahms Festivals in Essen. (10) Hans Gelbke, conductor of the Brahms Festival at München (Gladbach.)

ALL SOUTHERN CALIFORNIA HAS BENEFITED BY THE FINE CONCERTS OF THE LOS ANGELES PHILHARMONIC ORCHESTRA

Walter Henry Rothwell, Brilliant Conductor of the Los Angeles Philharmonic Orchestra, Paints Impressive Panorama of Music During Highly Successful Season of Eighty-one Programs

Fascinating versatility and powerful interpretative command characterized the eighty-one concerts of the third season of Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles. Not only Los Angeles, but also practically every town of importance in southern California, has benefited by this unique tonal "exhibit," almost half of the programs having been given in California southland towns within a 100 miles reach from Los Angeles. Incidentally, every one of these concerts was given before a crowded house, with ninety-five per cent. of the twenty-eight symphony programs in Los Angeles meeting with equal attendance. So strong an impression has been made by Mr. Rothwell that at the close of this season an even larger number of engagements in neighboring towns has already been recorded, which shows that the Rothwell baton régime has created new communities of music lovers while evoking in his home town such a desire for more orchestral music during the summer months that an additional ten weeks' season is being arranged for midsummer.

Much of the distinct artistic and financial success of this, his third conductorial season, is due to Mr. Rothwell's finely developed program psychology. This very faculty kept public interest keenly alive through the entire course of programs, the same having been extended by four weeks as compared with the length of the first two seasons. There is hardly any school or epoch in music which has not found representation on the Rothwell programs, be they strictly symphonic or popular, whether for metropolitan audiences of Los Angeles or played before audiences in small nearby towns where concerts by a symphony orchestra were an innovation. The stirring enthusiasm that prevailed in the audiences throughout these concerts in territory newly opened to such music speaks for the human eloquence of Mr. Rothwell's conductorial accomplishments. Characteristic in this regard, too, is the fact that the opening and closing concerts of the Los Angeles season, rendered without the addition of a soloist, proved to be among the musical high spots of the season. Interesting and evidently productive of musical interest on the part of the public, as evinced by attendance and applause, was Mr. Rothwell's manner of injecting strictly symphonic program numbers into officially termed "popular" programs, which thus offered a varied survey from the popular classic of the worthiest type up to the acme of symphonic program material. Similarly arranged, but of course in less weighty fashion, was the musical fare offered to about 25,000 Los Angeles school children, who literally feasted on sound during the eight special afternoon programs.

Tolerantly catholic in his tastes, Conductor Rothwell lent a general impetus to music of present and generally more recent date. Thus representation was afforded to such composers as Bloch, Cadman, Debussy, Dubois, Strauss, Sibelius, Fredrick Jacoby, Gliere, Ravel and Saint-Saëns, in several instances these performances being national premières. To this pioneer labor of love must be added a considerable number of first performances at these concerts: Saint-Saëns, four; Rimsky-Korsakoff, two; Tchaikowsky, two; Wagner, three; Gounod, four; Beethoven, three; Goldmark, two; Mozart, four; Lalo, two; Schumann, two; Grainger, Alfvén, Berlioz, Bizet, Brahms, Dvorák, Elgar, Leoncavallo, Liszt, Luigini, Mahler, Masse-

net, Mendelssohn, Pierné, Puccini, Smetana, Verdi and Weber, one each. Truly a large repertory for an old, more so for a relatively new orchestra, especially as this list does not include a vast number of compositions taken over from the previous two seasons.

That some of the most complicated works, such as those by Strauss, Sibelius, Debussy, Gliere and Wagner, for instance, not only met with rousing response but also were frequently requested for repeat performances, shows that the interpretative impression created by Conductor Rothwell was a lasting and productive one.

To sum up, 126 different works were presented in the forty-two symphony and popular concerts given in the regular course of the Los Angeles season. In quantity and quality this forms the greatest musical effort made in the entire West. With an even more comprehensive musical schedule for next season under preparation, Conductor Walter Henry Rothwell fully has earned for himself the honor title of being the musical master guide of the great Southwest. A. P.

EASTMAN SCHOOL DISCOVERS BOY OF UNUSUAL TALENT

That the measure of musical capacities may be gauged with scientific precision and that the estimate of music teachers as to the future possibilities of promising students may be verified beyond doubt, was proved in rather startling fashion at the Eastman School of Music, Rochester, N. Y., recently, resulting in every assistance toward musical development for Harry Friedman, an eleven-year-old boy, who lives in North street, Rochester. What the future may have in store for him seems limited only by his application to his studies, for provision has been made that there shall be no dearth of instruction for him, that his capacity to absorb shall be the only limit to the work assigned to him.

It was in the Fall of 1920 that this boy made his first appearance at the Hochstein Music School Settlement, where the instruction is given by members of the faculty of the Eastman School of Music, Rochester, N. Y. Ability to play the violin was his goal, and Harold Gleason, director of the school, turned him over to Samuel Belov for instruction. The boy's reaction to the instruction was pronounced and enthusiastic, and soon he began to attract the attention of the other teachers. His progress was rapid and his development unusual. For a boy of his age he proved himself a serious worker, one intent on making the most of every chance available. At the close of the 1920-1921 season, tests showed his progress to have been exceptional, and with the opening of the 1921-1922 season at the school he was awarded a partial scholarship. With this season he seemed to come into even greater development. The interest of the school faculty was aroused. Mr. Belov provided him with private instruction in addition to the work at the settlement. He was regarded by all at the school as a remarkable student, one with possibilities for a brilliant future.

Then came scientific verification of the hopes for possibilities which the teachers had entertained. Dr. Hazel M. Stanton, psychologist in music at the Eastman School, Rochester, N. Y., conducted a series of tests of musical capacity of ninety of the pupils at the Hochstein School. The results, carefully checked over, indicated that this young Rochesterian is well nigh perfect so far as his musical capacity is concerned. His sense of pitch is ninety-nine per cent.; his sense of intensity ninety-eight per cent.; his sense of time 100 per cent.; his sense of consonance is ninety-nine per cent., and his tonal memory is 100 per cent.

"His scores were the highest of the group," Dr. Stanton said, detailing the results of the tests which she made of the pupils of the Hochstein School, and when compared with more than 2,000 unselected children of his age, he ranks in the highest two per cent. His musical work has caused no deterioration in the other lines of his endeavor. He is in the seventh grade B at School 18, and for the year 1921 was the highest in scholarship in his class. His public school music teacher says that he is a joy and that he tries every minute. His sight singing is reported to be the best of his group. He is a delicate boy, but seems well. He is a great reader, but does love to play ball.

Leonora Shier in Charge of San Carlo Subscriptions

The subscription department in charge of subscriptions of the San Carlo Grand Opera Company's four weeks' engagement at the Century Theater, beginning September 18, has been placed in the hands of Leonora Shier, who for the past several seasons has so ably handled that feature of the Chicago Opera's New York engagements.

Miss Shier is established at the San Carlo offices, 1128 and 1129 Aeolian Hall, where she is filling, in the order of their arrival, all advance mail orders from patrons who wish locations set aside at this time. There are subscription series covering four Mondays, four Tuesdays, four Wednesdays, four Thursdays, four Fridays and four Saturday afternoons.

Matzenauer to Open Asheville Festival

Margaret Matzenauer has been engaged by the Asheville Festival Association for the opening concert in the annual festival there. By special request, she will sing the "Love Death" from "Tristan and Isolde," and also a group of songs by Wolf, Brahms, Schumann and Schubert. Mme. Matzenauer is spending the summer at West End, N. J. She will spend the month of October in the Northwest and on the Pacific Coast, where a number of engagements have been booked for her. Her last engagement before beginning rehearsals with the Metropolitan Opera Company will be in Columbus, Ohio, November 4.

Sascha Jacobsen Resting on His Farm

Sascha Jacobsen, American violinist, is spending the summer on his farm in New York State, resting and preparing new programs for his concerts next season. He predicts that his playing will be better than ever and his programs most interesting. His concert appearances are now being booked by Vera Bull Hull, of Cleveland, Ohio. Among his engagements recently booked was a recital at Mt. Vernon, Ohio, under the auspices of the Community Course.



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OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 829 to 830 Orchestra Building, Chicago, Telephone: Harrison 6119.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JULY 6, 1922 No. 2204

Theodore Stearns, composer, conductor and critic, formerly editor of the *Etude*, and more recently a guest of the Opera in Our Language Foundation which is recommending his opera, "The Snow Bird," for performance, has been appointed music critic on the Chicago Herald and Examiner.

It is learned on good authority that Richard Hageman, formerly with the Ravinia and Metropolitan opera companies, will next year be one of the conductors with the Chicago Opera. Dame Rumor has it that Mr. Hageman will lift his baton over the destinies of "The Snow Maiden" when it is first presented there.

William Rutherford Mead, president of the American Academy in Rome, announces the gift of \$200,000 from John D. Rockefeller, Jr., as a permanent endowment. The income is said to be available for any of the current needs of the academy, which is devoted to the education of Americans in the arts at Rome.

Beginning Monday, September 18, the San Carlo Grand Opera Company will play a four weeks' engagement at the Century Theater. From Impresario Fortune Gallo, who is now in Italy securing new singers, has come word that no less than twenty-five operas, including several which have not heretofore been presented by this company, will be offered during the New York engagement at the Century.

The native teachers in charge of the educational work of the orphanages in the Armenian Soviet republic hope to bring about a radical change in the national music of the Armenian people. According to L. Ray Ogden, of Oakland, Cal., superintendent of the American Industrial School, where 2,000 Armenian orphans are being taught native trades, they plan to substitute a joyous spirit for the sadness with is invariably found in their music now. The reason Mr. Ogden gives is as follows: "Many generations of suppression and persecution have left an indelible impress on the popular music and folk songs of the Armenian people. The native dances, poems and plays are all in a distinctly minor key, which is bound to have a depressing effect on the youth of the country. But with the dawn of a new freedom this note of sadness ought to be changed, so far as possible, into a spirit of inspiration and enthusiasm. In the schools we have agreed to eliminate some of the most depressing of the national

folk songs, replacing them with other national music revived from the ancient songs of the shepherds and farmers."

Cecil Howard, brother of Kathleen Howard, is having an exhibition in Paris of his sculpture. The display consists of a number of works in marble, bronze, stone and plaster, together with a collection of studies in line drawings. It is reported that the work is of a very high order of merit.

According to recent reports from Rome, Giacomo Puccini seems to be a real business man, aside from being a real composer. It is reported that the famous composer of "Tosca" recently sold the "jazz" rights of that opera to an American firm for a figure that is said to be 120,000 lire. Puccini also recently received 800,000 lire insurance following the loss of one of his ships at sea.

One of the morning dailies last week carried a story to the effect that Geraldine Farrar and Lou Tellegen would be reconciled and that all divorce proceedings would be dropped. On top of the news came articles in all of the New York papers in which both the former Metropolitan Opera soprano's secretary and Lou Tellegen himself denied vigorously that there was any truth in the rumor.

May Peterson, soprano of the Metropolitan Opera Company, who has been confined to a hospital for seven weeks past due to injuries received in an automobile accident, has sufficiently recovered to take the trip to Seattle, Wash., with her mother and nurse. Miss Peterson plans to take a complete rest there and she and her many friends hope she will be ready for the coming concert season.

A New York theater, created after the model of the Comedie Francaise, is being dreamed of and may, perhaps, be realized. It would be a splendid addition to the stage art of America, but surely no one imagines that it could live unless subsidized! There is no audience in America, least of all in New York, to support a classic theater. The average American public, when it goes to a show, wants to be entertained. It is perfectly right and proper that it should. As to what constitutes entertainment, tastes differ, but there are certainly few who like Shakespeare, Ibsen, Shaw and the other "heavies." Let us build slowly!

S. Hurok, who is credited with the honor of establishing the popular Sunday night series of concerts at the New York Hippodrome, has completed his plans for the season 1922-23. October 8 will open the new season, the attraction being Mischa Elman, while others appearing during the same month are: October 15, Schumann Heink, and October 29, Titta Ruffo, this marking the famous baritone's only concert appearance in the city during the season. Others to be heard are Rosa Raisa and Rimini, Tetrassini, Alexander Glazounoff, Eugene Ysaye, Chaliapin, and additional appearances of Elman, Tetrassini and Raisa and Rimini.

Under the auspices, apparently, of the Opera in Our Language Foundation, and with the same ends and aim in view, the "Co-operative American Artists' Concerts" have been organized in Chicago, under the management of Gilbert H. Wilson. The most notable feature of the undertaking is the fact that English will be the only language used by the vocalists. Whether they sing the standard foreign repertory or works by American composers, they will sing in "Our Language." They will also give excerpts from operas by American composers selected by the Opera in Our Language Foundation. The undertaking is evidently more or less philanthropic, as its printed circular states that "during this summer a minimum fee of \$50 per concert will be charged," and there are no less than three, and sometimes four, artists announced on each program. The artists names are as follows: Sopranos—Edith Allan, Ethel Benedict, Olive June Lacy, Minnie Lang; tenors—Arthur Boardman, Floyd Jones, Paul Mallory, B. Fred Wise; mezzos and contraltos—Leah Pratt, Olga Oden, Esther Muenstermann, Anna d'Argel; baritones—Gilbert Wilson, Joel Dewey Lay; violin—Rudolph Mangold; pianist—Esther Linder; composer-pianist—Otto C. Luening; artistic dancing—Bertha Ochsner; accompanists—Anna Daze, May Belle Wells, Beulah T. Porter, Grace Winchester, Rose C. Annen.

THE GENIUS

Lionel lay among the hay, he was a jay . . .
No, No!

He was not a jay.

That was a slip of the pen resulting from what Oppenheim calls "feeling out one's thoughts." The silly rhyme and lilting meter got hold of the thought by the tail and wagged unbeknownst. Lionel was no jay! No indeed! Unless "J" stands for genius—"jeenius." It should really be spelt with a big "J"—"Jeenius"—and spread a little: "Jee-nius," with the accent on the first syllable.

There. Now we have him.

Had he not been a "Jee-nius" he might, perhaps, have been thinking of the line from Moe-ricke's poem which Hugo Wolf set so wonderfully to music: "Hier liegt ich auf dem Fruehlingshuegel."

But no. He had no need of that. He never thought of any genius but his own. He had no need of it. The others—they were nothing. What? Learn from the classics? Study, work, venerate those great ones that came before?

Were they great? Until Lionel came they might have been considered so. But only by unthinking people. Thinking people always knew that the great Master was to come some day, the great Supreme Master who should never need to learn, who would sweep the world before him and bring Art to its Culmination, because there would be no other who could step into his shoes and all else would be a mere vain and stupid copy.

Of course, Lionel had studied a little. He was ashamed of it, just as he was ashamed of ever having been a baby. His parents had been responsible for both things. Oh, well! They had to be forgiven. Naturally, they could not have foreseen his pre-eminence.

But then, fortunately, he had had only a few lessons. They had harmed him, of course—lessened the natural force of his Inspiration. But he was gradually regaining it. He never played now. Only, sometimes, he stood before the open piano, gazing into it, throwing back with a graceful wave of head the lock of hair that marred his vision—gazing into it and imagining the gleaming keys and the whirling hammers as they crashed out the masterpieces that his fervid brain would force from them.

As he lay in the hay, gazing into the sky, drowsily scenting the sweet odors of nature all about him, he felt himself a part of it all. Alas! Why had he ever had those lessons forced upon him when he was too young to resist, unable to defend himself against the infamy? That, and that alone, stood between him and nature, stood between him and the perfect power of absolute Inspiration, of unimagined expression!

He thought of suicide. There was a pond below. He might throw himself into it. Only, somebody might see him and try to save him and drag him out all wet and smeary, like a drowned rat he had once seen. Or, perhaps no one might see him, and then what would be the use? He decided to wait, not to deprive the world of his incomparable being.

So he lay in the hay (Lionel J.) and dreamed in great detail all about that first concert of his which he decided to give during the coming season. He could not quite decide upon the date—whether it should be before Christmas or during Lent. Perhaps during Lent would be better—more devotional. Perhaps he had better telegraph and engage the hall.

And then, he would need a manager, a responsible man, with a bank balance and a rating in Dun, who could guarantee him a proper number of concerts in the East and a coast to coast tour.

The price? He must really figure it out. Such a bore! He sat up, found a bridge card and a stub of pencil in one of his pockets with some tobacco dust, a broken cigarette and the petals of a faded rose (how touching!) and began to figure.

He set down a hundred thousand—thirty concerts at three thousand, but that would only be ninety thousand. Well, he supposed he would have to get three thousand five hundred.

He started to stuff the bridge card back into his pocket but noticed some markings on it. A bridge debt. Eight dollars and seventeen cents.

Oh, well!

He would pay it some time.

It really didn't matter. He was a genius!

NEW YORK'S PEACE MEMORIAL

On the evening of June 26, the Board of Estimate met for the purpose of discussing informally the question of a Peace Memorial for the City of New York, which will be a Music and Art Center. Mayor Hylan suggested the meeting and presided, while Chamberlain Philip Berolzheimer presented the entire scheme in detail, which so interested the members of the Board that the meeting lasted until nearly midnight. A result of the event was the decision to have Corporation Counsel O'Brien and Mayor Hylan draw up an appropriate resolution to be presented to the Committee of the Whole, of the Board of Estimate, on June 28, assuring a guarantee to the people financially interested in erecting the buildings on an appropriate site, and to have a public hearing in the matter at the last meeting of the Board on June 30. A detailed account of what happened at the meeting of June 26 will be found on another page of this week's issue of the MUSICAL COURIER.

Of further interest in connection with the Peace Memorial, which is to be established as a Music and Art Center, are the following excerpts from the recent meeting of the Board of Estimate and Apportionment of the City of New York, Mayor John F. Hylan presiding:

CHAMBERLAIN BEROLZHEIMER: "An American has no opportunity whatsoever as a great musician at the present time or even to play in an orchestra."

PRESIDENT OF BOROUGH OF MANHATTAN: "This might necessitate a new commissioner, such as a Commissioner of Arts and Sciences and Music."

CHAMBERLAIN BEROLZHEIMER: "That would be a wonderful thing it seems to me. No other country in the world has it. It would be a wonderful and unheard of recognition of music and the arts."

CHAMBERLAIN BEROLZHEIMER: "George H. Gartlan, the musical director of the Board of Education, came to see me the other day. I told Mr. Gartlan that if during the next one hundred years to come he would discover among the million school children of New York one talent only a quarter as great as Bach or any of our great German or French masters, this memorial would be worth billions of dollars to humanity. I meant every word of that and I mean it now. I am fully convinced that if you could discover but one talent in the masses of our children it would be worth the effort. We would give to such a child a scholarship in the Conservatory of Music and educate that child along proper lines."

THE MAYOR: "Do you feel, Mr. Chamberlain, that if you had the land for this building that the money could be raised for the construction and the maintenance?"

COMPTROLLER CRAIG: "What is your idea of the cost of the building?"

CHAMBERLAIN BEROLZHEIMER: "Roughly speaking, it would be around \$15,000,000 to \$17,000,000, depending entirely on the decoration of the inside of these buildings. In order to make sure, I would say \$20,000,000 for the buildings, including the two tunnels and other improvements. The Corporation Counsel has also told me something about assessed valuation being from \$15,000,000 to \$17,000,000 and that there is something also for damages."

COMPTROLLER CRAIG: "We are spending \$100,000,000 a year on elementary and high schools, to say nothing of the cost of construction. Here, roughly speaking, the city loses in taxes on present valuations what might be equal to a contribution of \$1,500,000 a year for the edification and education of the talent which is not received in the schools. The question is, is it worth the money? I think that the enlightenment and the education of the whole people in these arts is right. I think America must hold its place with the older countries, and it is a question whether it is worth that much public money to put the adult population of the city on an equal footing with what is given to the ordinary elementary and high school at a cost of many times as much a year."

COMMISSIONER FLYNN OF PUBLIC WORKS: "Why isn't a building of this character worthy of being located in Central Park?"

COMPTROLLER CRAIG: "Why raise that question? As it is now you can better afford to add to Central Park the site on Fifty-ninth street than you can to undertake to put this building in the park."

COMMISSIONER FLYNN OF PUBLIC WORKS: "This is a very expensive location."

CHAMBERLAIN BEROLZHEIMER: "There isn't a site in Manhattan outside of this particular one that could be used for this purpose. The site you are referring to is entirely too small. We have looked into this very thoroughly. The only other site feasible, which while very much larger than this site, is from Forty-ninth to Fifty-third street west of Sixth avenue."

THE MAYOR: "This will be a beautiful institution and I cannot think of any other place that would be more fitting for it than right there at Fifty-ninth street and Central Park."

CHAMBERLAIN BEROLZHEIMER: "The artists are very anxious for the proposition which I have spoken about and I believe any other suggested location might kill the whole thing."

SECRETARY HAAG, BOARD OF ESTIMATE: "The reason we have concentrated on this site is because of the splendid transportation advantages. This spot may be reached from every borough of the city at a 5 cent fare."

THE MAYOR: "I understand that this prop-

HUSTED BILL AROUSES N. F. OF M. C.

Frances Elliot Clark, director of the department of education of the National Federation of Music Clubs and chairman of special committee on conservatory bill, has informed the MUSICAL COURIER that about a week ago she discovered there was introduced in Congress on April 10, 1922, H. R. Bill 11253, by Mr. Husted of New York. The contents of the bill in question follow:

A BILL TO DESIGNATE A BUILDING SITE FOR THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Fine Arts Commission, created by the Act of Congress approved May 17, 1910, is hereby authorized and directed to select and set apart a building site for the use of the National Conservatory of Music of America, a corporation under the laws of the United States; such commission or a majority of its members shall select such site in or upon any of the Government lands situated within the District of Columbia as in their judgment shall be suitable and proper to be used and occupied by said National Conservatory of Music of America for the corporate purposes thereof; Provided, however, That the said site shall be used only as a site for a building or buildings intended for use in and about the corporate purposes of said corporation: Provided further, that any building or buildings upon said site shall be constructed under plans approved by said Fine Arts Commission: And provided further, That said National Conservatory of Music of America shall not have any power or authority to grant or convey said lands or any portion thereof.

"Sec. 2. That the power to alter, amend, or repeal this act is hereby reserved."

Mrs. Clark protests that this move is evidently one on the part of a certain private school in New York to establish a Washington branch, under the protection and auspices of the United States Government, operating under the name of the "National Conservatory of Music," and in view of the fact that the National Federation of Music Clubs several years ago undertook to espouse the cause of a National Conservatory on which the committee has been working diligently ever since, and because there is now in operation a working committee, consisting of the presidents of nearly all the national musical organizations, she has asked the MUSICAL COURIER to bring the matter to the notice of the general public.

For many years efforts have been made to induce the United States Government to establish a real school of music, organized, built and conducted by the Government for all the people, as in other countries. And after years of inaction the Fletcher Bill was introduced in Congress in 1919. While several of its provisions as it now stands need revision and modification, it does not represent the wishes of hundreds of thousands of people who want a truly National School of Music in this country. Mrs. Clark fears that the wording of this new bill, H. R. 11243, may mislead the public or even Congress itself into believing that it is a part of the great movement for the modified Fletcher Bill. A fact to bear in mind is that bill No. H. R. 11243 is said to be for the granting of a Government site for a privately owned, privately managed school in New York City, and has positively nothing to do with the

erty belongs to the Department of Water Supply, Gas and Electricity. It is not a part of the Park Department. There are thirty-six acres involved in this site and just think of six times as much land coming into park purposes as would be surrendered, for this art center project."

COMPTROLLER CRAIG: "We could get out of it very easily if we agreed upon a site and that our proposition would be to use Central Park with legislative sanction and, if not, to put up the cash and acquire the property on the other side."

It was decided to draft a resolution, with the cooperation of the Corporation Counsel and the Comptroller, to the effect that the Board of Estimate and Apportionment favors the project and that in the preparation of the said resolution a proviso might be inserted that the thirty-six acres now owned by the Department of Water Supply, Gas and Electricity in Central Park would be turned over to the Park Department for park purposes on condition that there be released the six or seven acres necessary for the proposed art and music center.

real National Conservatory of Music movement. The passage of such a bill would seriously handicap the national movement, usurping as it does the name of the National Conservatory, an action which should be prohibited by Congress.

The National Federation of Music Clubs is actively engaged in working for the real National Conservatory and is consistently enlisting the co-operation of all the other organizations interested.

A STEP FORWARD

An important step forward in the development of American music was the establishment of a fund for the creation of the first American Master School, in which students receive free instruction. Through the generosity of Charles S. Peterson, Chicago printer and art patron, was this institution founded last season at the Bush Conservatory of Music. Yearly forty-eight talented and advanced students receive free instruction, after having been admitted to the master class through contests. The equipment of the Bush Conservatory, Chicago, at whose head is one of the most progressive music educators in the country, is used for the classes, and the master school, which began last fall, is identified with the departments of this progressive institution. Already several pupils have contested for admittance to the master school and another competition will be held at the school in the early fall. The establishment of the master school is the first step in the realization of President Bradley's ideal of an endowed music school where intuition in all departments will be free. Mr. Peterson is one of those public spirited men who backs up his faith in Chicago's future by deeds. He is one of the guarantors of the Chicago Opera, is trustee of the Art Institute, and president of the Swedish Choral Club of Chicago which last summer made a successful tour of Sweden under his patronage. Communities need such benefactors as Mr. Peterson.

RAVINIA

"Ravinia" is a name synonymous with beauty and culture and uplift. It is impossible to overestimate the tremendous influence which an institution of the caliber and magnitude of Ravinia exerts over the art life of the nation. "Nation" is used advisedly, as there is abundant testimony that not only throughout that great domain known as the Middle West, of which Chicago is the throbbing heart, has Ravinia's call to the spirit been heard and answered, but also that wherever in America (east, west, north or south) there is an ear attuned to this lifting note, there has been a response which has stirred the hearts of those who were present at Ravinia's birth and who have since nurtured her throughout the years. Dedicated to the service of the esthetic nature of all those who might come within the circle of its influence, Ravinia has been so expertly guided by President Louis Eckstein that each year has widened this circle until in this year of 1922 it achieves a breadth that, in the beginning, its founders dared not even contemplate as possible. Ravinia contributes in a great degree to the growth of this country along lines of superior musical endeavor by the giving of summer opera greater than which it would be difficult to find, with some of the best artists whose gifts of song and action have made them the idols of the cultivated world. At the head of this great institution is a remarkable man, Louis Eckstein, whose ideal is expressed in Ravinia.

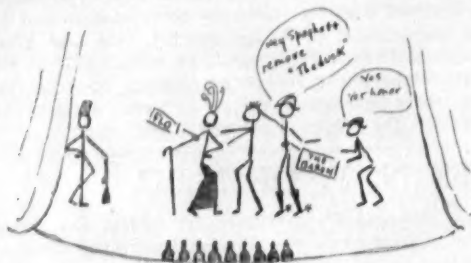
VARIATIONS

By the Editor-in-Chief

The Metropolitan Opera House, always progressive and up to date, has decided to have some of the works in its repertory revised so as to conform to the spirit of the moment, and we are proud to say that we were commissioned to modernize the libretto of Puccini's "Tosca." Here, then, is our improved version, which, we confidently expect, will meet with an emphatic success:

"JOSHCA"

(A very grand wopera in one note after another.)



THE CAST

Flo Joshca, a celebrated actress (at least, she has her own car).

Mario Carvetheducki, a painter (probably).

Baron Sharpeye, chief of the dry agents in Rome.

Spaghett, his assistant.

Firing squad.

Scene: Baron Sharpeye's reception room in the Farnese Palace, Rome, 1800—but might as well be New York, 1922.

Time: Evening.

Rear: Large, double window, opening inward. Perspective of house tops, steeples, etc., giving the impression of great height.

Rear, left: Double door.

Left, center: Small, secret door that appears to be part of the paneling.

(Chairs, a table, right, on which there are flowers, papers, a whiskey bottle and a gin bottle, both nearly empty, a cocktail shaker. A light meal is spread.)

Discovered: (Baron Sharpeye, pacing up and down the room angrily, his hands behind his back. Music. A knock at the door.)

SHARPEYE

Ha! Who is knocking me? Enter.

SPAGHETTA

(Enters, bows humbly.) A fine evening.

SHARPEYE

Ah, Spaghett! Aye—a fine evening.

SPAGHETTA

A very fine evening.

SHARPEYE

Truly, very fine.

SPAGHETTA

'Tis.

SHARPEYE

'Tis. (They sing a short canon on the words "Tis a very fine evening.")

SHARPEYE

Enough. Spaghett, tell me, didst thou find the booze? (This is sung to the music of the "Booze" motif.)

SPAGHETTA

No, my lord, but I didst find the man that owns the booze.

SHARPEYE

Where is he?

SPAGHETTA

He is without.

SHARPEYE

(Angrily.) Without what?

SPAGHETTA

Without booze.



(Booze music motif.) Bring in the man. Mix me a cocktail.

(Goes to window and opens it, while Spaghett opens the door rear, beckons, and two gendarmes bring in Carvetheducki. The music of a street band,

playing "Avalon," is heard, off. The band consists of three pieces, piccolo, violin and tuba.)

SHARPEYE

(Approaches Carvetheducki.) Dost know me?

CARVETHEDUCKI

Sharpeye, the dreadful prohibition chief.

SHARPEYE

(Meaningly.) Didst say thief?

CARVETHEDUCKI

I said chief.

SHARPEYE

'Tis well for thee. I'm a bad man, a very bad man am I. I'll show thee how bad a man I am. What ho! Spaghett—my cocktail.

SPAGHETTA

(Serves it.) Drink hearty, my lord.

SHARPEYE

(Drinks and smacks his lips, to "Booze" motif; rushes to window, shouts at band.) Accursed dogs—shut up. Shut up, I say, stop—stop.

(Throws cocktail shaker at players, off. A sour chord is heard.) I'll show you—take this—

(Draws revolver and fires out of window; the piccolo shrieks in tonal agony, and stops, while the violin and tuba continue.) And this—

(Fires again; the violin gives out piteous tones and stops, the tuba continuing alone, its "ump-umpa" accompaniment.) Silence!

(Fires again; the tuba groans its expiring tones and stops.)

SPAGHETTA

(Hides his face behind his hands and shudders; to Carvetheducki.) He's a bad man.

CARVETHEDUCKI

I fear him not.

SHARPEYE

(To Spaghett.) Another cocktail.

(Approaches Carvetheducki.)

SPAGHETTA

(Goes to table.) There is no cocktail shaker.

SHARPEYE

(Roars.) Scoundrel! Use your cocked hat.

(To Carvetheducki.)

You see, I'm a bad man.

Wilt tell me where thou hidst the booze?

CARVETHEDUCKI

I have no booze.

SHARPEYE

It's a lie. Thou art

a legger of the boot.



CARVETHEDUCKI

No legger of the boot am I.

SHARPEYE

Have a care, brave fool.

CARVETHEDUCKI

Do thy will. I have no fear of thee.

SHARPEYE

(Roars.) Where is the booze?

CARVETHEDUCKI

(Shrugs his shoulders.)

SPAGHETTA

(Who has mixed the cocktail in his hat, serves it.)

SHARPEYE

(Drinks.) Ah! 'tis well. We'll see—we'll see.

(Suddenly to Spaghett.) Bring in the woman

—Flo Joshca.

SPAGHETTA

(Opens door.) Come on, Flo.

SHARPEYE

(Eyes Joshca admiringly as orchestra plays "Pretty Baby.") "Pretty baby"—"Pretty baby."

JOSHCA

(Sees Carvetheducki.) (They embrace.) My

brave Carvetheducki.

CARVETHEDUCKI

Joshca, my hero.

SHARPEYE

(Separates them in the manner of a prizefight referee.) Break.

(To Joshca.) Where has he hidden the stuff?

JOSHCA

My lord, I do not know.

SHARPEYE

Ha! another one. We'll soon make them speak.

(To Spaghett and the gendarmes.) Remove him

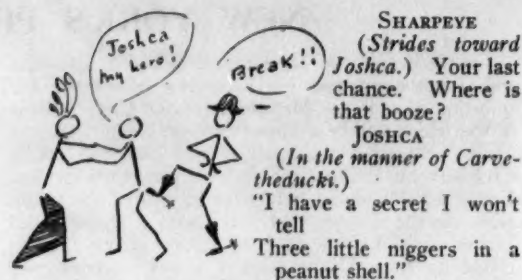
to the torture chamber.

CARVETHEDUCKI

(Does dance step as he goes with gendarmes toward the secret door, L.)

"I have a secret I won't tell

Three little niggers in a peanut shell."



SHARPEYE

(Strides toward

Joshca.) Your last

chance. Where is

that booze?

JOSHCA

(In the manner of Carve-

theducki.)

"I have a secret I won't

tell

Three little niggers in a

peanut shell."

SHARPEYE

(Furiously.) Take him away.

(Soldiers and Carvetheducki exit through door, L.)

SPAGHETTA

(In the manner of Carvetheducki and Joshca.)

"They have a secret they won't tell

Two little nig—"

SHARPEYE

(In a rage.) Brother of a pig! Out of my sight.

(Spaghett rushes out of door, L.) (To Joshca.)

Won't you be seated, fairest lady?

JOSHCA

(Seats herself.) I thank you.

SHARPEYE

A drink can I offer you?

JOSHCA

I don't mind if I do.

SHARPEYE

(Discovers the bottles on his table are empty.)

A thousand pardons. Chief of the prohibition

agents, I am never at a loss.

(Takes a hollow candle out of the candelabra on

the table, blows it out, unscrews the top and pours

drinks for him-

self and Joshca.

Crosses to her

and offers her the

drink.)

JOSHCA

A highball I

prefer.

SHARPEYE

So shall it be.

(Crosses to table, presses siphon

bottle hidden among flowers in vase,

and fills glass with seltzer. Crosses

to Joshca, presents her with drink.)

Your health.

JOSHCA

I thank you.

(They drink; Sharpeye attempts to pinch her

cheek.) Don't get fresh.

SHARPEYE

—Excuse—'tis but my admiration.

(Seats himself at table and prepares to eat.)

Come nearer, I pray you.

JOSHCA

(Crossing her legs.) The view is good enough

from here.

SHARPEYE

(Eats his soup very loudly.) And plenty I can

see from where I sit. Now tell me, kid, hast changed

thy mind? Wilt tell me where thy lover stores his

booze?

JOSHCA

(Laughs heartily.) Inside his stomach, I should

say.

SHARPEYE

(Laughs.) Ha! ha! ha!

(Drinks soup from his plate.) (Suddenly seri-

ous.) This is no matter for such jest. My duty 'tis

to find that booze, and by the gods, I'll get it.

JOSHCA

(Mockingly.) Yes, you will not.

SHARPEYE

Oh, lovely Joshca, mock me not. Your help will

aid me in the quest.

JOSHCA

Ah, how do you get that way?

SHARPEYE

(Grasps large chunk of uncut bologna and fills his

mouth with a huge bite.) Most beautiful of women,

thou fillst my heart

with furious passion.

No one so wonder-

ful as thou—the

queen of all thou art.

JOSHCA

You said a mouth-

ful.

SHARPEYE

(Approaches her.)

A kiss I'll have, by

all that's holy.

JOSHCA

(Retreats.) Never.



SHARPEYE

A kiss—a kiss—

JOSHCA

The lips that touch liquor shall never touch mine.

SHARPEYE

You madden me—you Loreley, you Cleopatra, you vamp. I'll kiss you, or I'll die. (Chases her with deliberate steps while orchestra plays Herbert's "I Want What I Want When I Want It." He finally seizes and kisses Joshca.)

JOSHCA

(Struggles at first, at last submits, eventually throws her arms about Sharpeye and sings Herbert's: "Kiss Me—Kiss Me, Again.") (They gaze at each other ecstatically.)

SHARPEYE

What say you now, my pretty one?

JOSHCA

(Dreamily.) Attaboy.

(Recovers.) What have

I done? Poor Carvetheducki!

SHARPEYE

Wilt tell me all?

JOSHCA

Nothing.

SHARPEYE

Where is the booze?

JOSHCA

I do not know.

SHARPEYE

(In rage.) Oho! Enough of this tomfoolery!

(Calls.) Spaghett! Oh, Spaghett!

SPAGHETTA

(Enters door, L.) How now, my lord?

SHARPEYE

The torture for the prisoner.

JOSHCA

(Screams.) Mercy!

SHARPEYE

The torture, I say.

SPAGHETTA

(Rushes to door, L., and gives sign. Red fire glows off. Carvetheducki's screams of pain are heard.)

JOSHCA

(On her knees.) Mercy, I pray you, mercy!

SHARPEYE

Mercy, nothing. I'll "Carve-your-ducky" for you.

(To Spaghett.) More—more—

SPAGHETTA

(As before. More red glow, more screams.)

JOSHCA

Spare him—spare him. I'll tell you all.

SHARPEYE

Ha!

(To Spaghett.) Cease the torture.

(Takes glass, crosses to divan, holds glass under

it and presses a spring; a drink flows into glass; Sharpeye gulps it down.) I'll hear you now.

JOSHCA

The rye is in the cellar of the minister, but never will I tell you where we've put the Scotch.

SHARPEYE

(Violently.) To hell with rye. Worst of all I want the Scotch. I haven't one drop left. (Pleadingly.) What kind of Scotch is it?

JOSHCA

Haig and Haig, pinchbottle.

SHARPEYE

Oho! Pinchbottle! And I haven't tasted it for years.

(Seizes Joshca.) Speak—speak—where it is?

JOSHCA

(As before.) "Kiss me—Kiss me, Again."

SHARPEYE

Away, base siren. Your lips shall speak the truth. (To Spaghett.) Bring in the prisoner. Before the eyes of Joshca we will torture her beloved.

JOSHCA

What is it—what do you intend to do?

SHARPEYE

(Motions her away.)

SPAGHETTA

(From doorway, L.) This way.

(Gendarmes enter with Carvetheducki and push him into a chair near the table, his arms being bound behind him.)

SHARPEYE

(Goes to one of gendarmes, takes his gun from him, and from the barrel pours a drink. Holds the glass under Carvetheducki's nose, who squirms.) This is how we torture here.

CARVETHEDUCKI

(Pleads.) I cannot stand it. I beg you—just one swallow.

SHARPEYE

(Sardonically.) Not a drop—not yet a smell. Here goes, my thirsty Carvetheducki, and there's more where this came from. (Drinks.)

CARVETHEDUCKI

(Screams with agony.)

JOSHCA

(To Sharpeye.) Vile creature that thou art! Wolf! Assassin!

SHARPEYE

(Admiringly.) Pretty pippin. But there is worse to come for this poor fool.

(Takes dice out of his pocket, kneels down in front of Carvetheducki, throws money on floor, and shouts) "I shoot ten iron men."

SPAGHETTA

I'll take five—throw the dice.

CARVETHEDUCKI

I'll take the other five.

SHARPEYE

(To Carvetheducki.) You shut up—we'll play while you look on.

JOSHCA

Then I will take the other five. Shoot!

SHARPEYE

(Throws the dice.) A seven have I thrown. I shoot the ten.

CARVETHEDUCKI

(Shouts.) I'll fade the ten.

SHARPEYE

A gag put in his mouth.

SPAGHETTA

(Gags him.)

SHARPEYE

Who takes the ten?

JOSHCA

I do.

SHARPEYE

(Throws dice.) A seven, by my eye. I'll shoot the twenty.

JOSHCA

No more for me! (Picks up and examines dice.) Loaded—as I thought.

SHARPEYE

What's loaded?

JOSHCA

You.

SHARPEYE

Good. I thought you meant the dice.

JOSHCA

(Aside.) Revenge I'll have. I'll kill him for this deed. (To Sharpeye, music of "Vissi d'Arte.")

JOSHCA

Will thou not spare two loving souls

Who never harmed you even slightly?

The booze we bought with our own dough

And now would like to sell it at a profit.

Good stuff it is, upon my honor

And if you'll give us a permit to have it moved,

A dozen bottles of the Scotch we'll let you have.

SHARPEYE

(Continuing the aria.)

How do I know what kind of stuff it is?

One half of one per cent., perhaps?

I feel I'm choking for a drink right now.

(Runs about trying vainly to extract liquor from various articles, while the orchestra plays the "Booze" motif furiously.)

JOSHCA

Oh, let me help you with a swig. (Pulls out flask, gives it to Sharpeye, who drains it all and returns it. She puts flask to her lips, finds it empty, takes out a hypodermic needle and gives herself an injection.)

SHARPEYE

The booze is bully. I

will give you the permit.

JOSHCA

In this, my hour of joy and greatest rejoicing Oh, heavenly Father, I think thee—the booze is saved.

SHARPEYE

The booze, oh, yes—but not your Carvetheducki.

JOSHCA

What meanest thou?

SHARPEYE

The order for his execution has gone forth. The

Entrance

firing squad, methinks, I hear them coming now. But never mind, leave all to me. The wooden soldiers will use wooden bullets. I'll whisper to Spaghett and he'll fix—er—fix it.

The Firing Squad

JOSHCA

(Winks.) I understand.

SHARPEYE

(Winks at Joshca then at Spaghett.) You get me, do you not?

JOSHCA

I get you.

SPAGHETTA

(At footlights.) And we'll get Carvetheducki.

JOSHCA

(Other side of stage, at footlights.) They think they will.

(To Sharpeye.)

The permit, please.

JOSHCA

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(To Sharpeye.)

The permit, please.

JOSHCA

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SPAGHETTA

(At footlights.) And we'll get Carvetheducki.

AMERICAN MUSIC AND COMPOSERS LOUDLY ACCLAIMED AT CHAUTAUQUA CONVENTION OF THE G. F. OF M. C.

Chautauqua, N. Y., July 1.—That a great deal of interest is felt in music by women of the United States was evidenced by the several programs, numerous speeches and discussions at the biennial convention of the General Federation of Women's Clubs at its session here on June 20 to 30, inclusive.

"Make good music popular and popular music good" is the slogan of the organization, and some excellent suggestions have been made along these lines. One of the most constructive talks was given on Monday afternoon, June 26, by George Fisher, president of the National Publishers of America. "One of the encouraging signs of the musical awakening of America is the organization of the many splendid school orchestras throughout the country," said Mr. Fisher. Dr. Sigmund Spaeth, Educational Director of the American Piano Company, talked on "Music As a Civic Asset," and Peter Kurtz, director of music at the State Penitentiary at Auburn, N. Y., spoke on "Music in Institutions."

Mrs. Marx Oberndorffer of Chicago, who is Chairman of Music of The Federation, gave a talk Tuesday morning, June 27, her topic being "Music a Power in the Community."

"There is no group of compositions which adequately express the soul of American music. We cannot make ourselves into a race of great musicians by importing great singers at a great price from a great distance. 'Jazz,' so dynamic and new is sweeping around the world so that you cannot go far enough to be out of touch with its magnetic rhythm. Why don't men of talent make it reflect the vitality of our race," said Mrs. John Garrett of Baltimore on Monday evening. "Make our music the expression of something essentially American."

Alberto Salvi, harpist, was the only foreign artist who appeared during the convention. He played on the International Evening program and delighted his hearers.

A great many topics were discussed during the convention, ranging from music, art and literature to child welfare and international relations. Mrs. Thomas G. Winter, president of the organization, gave an address, "The Arms Conference and Afterward," on Saturday evening, June 24. "Don Juan of the Stone Guest," a tragi-comedy in five acts by Moliere, was presented by the Guild Players and students of Carnegie Institute of Technology, Pittsburgh, Thursday evening, June 22, in the amphitheater, under the auspices of the Woman's Club of Chautauqua, which is a unique organization in that it has members here during the summer from all parts of the world.

Prominent speakers at the convention were: Mrs. George Thacher Guernsey, Honorary President-General of the Daughters of the American Revolution, National President of the Daughters of the American Colonists; Mrs. Percy V. Pennybacker, president of the Chautauqua Woman's Club; Mrs. Thomas A. Edison, Theodore E. Burton, Committee of Foreign Relations and member of the executive committee Interparliamentary Union; Will Hays, president of the Motion Picture Producers and Distributors of America, Inc.; Count Illya Tolstoy, Hugh Frayne, general organizer of American Federation of Labor, and many others.

Resolutions were adopted by the Federation endorsing "America the Beautiful" as the Federation song; the Music Memory Contest and the furthering of interest in American opera, and pledged cooperation in furthering the interest of American music.

Vesper service was held Sunday afternoon, June 25, under the direction of Mrs. Marx Oberndorffer. Those appearing on the program were Jennie Weiler, organist; Clara Louise Thurston, harpist; Peter Kurtz, violinist, and Orpha Kendall, singer. Among other artists appearing at evening meetings were Virginia Rea, coloratura soprano; Theodore Harrison, baritone; Cooper Lawley, tenor; Irene Williams, soprano, and Mrs. H. H. A. Beach.

A number of well known artists appeared on the "Hearing America First" programs as follows: Mrs. Edward MacDowell, assisted by Mrs. Beach, presented a program in the afternoon of June 28. John Powell was another artist who was interesting to his hearers, giving a talk on "Modern American Piano Music." Mr. and Mrs. Thurlow Lieceur gave a delightful program consisting of music of the American Indian. George A. Miller, of South Carolina, assisted by Cora Lucas, pianist, and Mrs. Franklin Riker, gave a program of music of the American Negro. Other programs included "Three Centuries of American Song," a costume recital by Olive Nevin, soprano, and Harold Milligan; "Americanization Through Music," costume recital, folk songs of Our Foreign Born, Mrs. John Garrett, assisted by Ruth Kemper; Henri Souvaine, Lela Robeson and John Rogers presented a miscellaneous program. A miscellaneous program was also given by Marguerite Henniger Warneck.

There is a decided tendency on the part of the Federation to encourage American composers and singers.

"Give our American talent an honest to goodness chance," said one speaker.

The music department is working along constructive lines and cooperates with all plans tending to a higher standard of music in this country. G. B.

George H. Gartlan's Plan of Lectures in Chicago

The engagement of George H. Gartlan, the noted educator and director of Public School Music in New York City, to teach at the American Conservatory, Chicago, during part of the summer session has attracted widespread attention and interest. Mr. Gartlan's fame as an authority in Public School matters is nation wide and will attract numbers of ambitious supervisors to hear his ideas on vital subjects in their line of work. Mr. Gartlan's engagement will be for three weeks, from Monday, July 17, to August 5. He will deliver sixty lectures, which will

be credited towards a post graduate diploma. Among the subjects discussed will be the following: lectures on School Management and Problems of Organization; Problems of Supervision, including skill in directing the work of grade teachers; the daily and weekly outline; high school problems; course of study, plan in operation in New York City High Schools; preparation for examinations and examination questions for grammar grades, high schools, entrance to normal school and teacher of music in the public schools.

S. Hurok Announces Sunday Evening Hippodrome Concerts

S. Hurok, the New York concert manager, who is to be credited with the honor of establishing the series of Sunday evening concerts at the New York Hippodrome, has completed his plans for these events for the coming season.

The series will begin on October 8 with a recital by Mischa Elman; 15, Mme. Schumann Heink makes her appearance of the season in this city; 29, Titta Ruffo is scheduled also for his only concert appearance here.

November 5 marks the occasion of the first concert appearance of Rosa Raisa and Giacomo Rimini in joint recital; 12, Elman returns for a second recital. December 10 calls for a third appearance by Mischa Elman.

On January 14 Tetrizzini returns for her first concert here in two years; 28, Alexander Glazounoff, greatest of living Russian composers, will conduct at a special orchestral concert.

The next month's schedule includes an appearance of Eugene Ysaie with assisting artists on February 11 and the fourth Elman recital on February 25. Tetrizzini will make her second and last appearance of the season on March 11 and Elman will be heard in a fifth recital on March 25.

Chaliapin makes his farewell appearance of the season on April 8; on April 15 Rosa Raisa and Giacomo Rimini play a return engagement. May 6 marks the close of this stupendous concert series with Mischa Elman making his sixth and last appearance of the season.

Rhea Silberta Taking a Vacation

The last of this week Rhea Silberta will leave for Huntington, W. Va., to be gone until the end of August. Miss Silberta has just brought to a close one of the busiest seasons of her career as accompanist and coach. On June 4 she played for Dorothy Jardon, Cecil Arden, Max Gegna and Albano at a concert for the A. E. F. at Carnegie Hall, and Saturday evening, April 15, she arranged an operatic concert at Lakewood, N. J., those appearing being Melba McCreery, Paonessa and de Heiropolis. Miss Silberta will do a great deal of that type of work next season as she has had much success with it.

Many of the prominent singers are using Miss Silberta's songs. Grace Foster sang "The Theft" at her recital in New York on April 25 with success, and Marion Lovell, coloratura soprano, is featuring her "O Little Songs."

New Musical Booking Office in Los Angeles

Musical activities in Los Angeles and the West will receive somewhat of an impetus through the recent establishment of the Fitzgerald Concert Direction, which has opened offices in the Fitzgerald Music Company. The new managerial firm was founded by James T. Fitzgerald, president of the music house, and Merle Armitage, Eastern concert manager. Concert artists of the first magnitude will be presented as well as operatic and allied attractions.

De Luca and Keener Engaged for Brooklyn

Giuseppe De Luca, baritone of the Metropolitan Opera Company, and Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, have been engaged for a concert to be given at the Brooklyn Academy of Music, Thursday evening, November 2, for the benefit of the Brooklyn Baptist Orphanage.

BOSTON SYMPHONY "POPS" BREAKING ALL RECORDS FOR ATTENDANCE

Agide Jacchia a Brilliant Leader—Havens Trio's Successes

Boston, Mass., July 2.—The next to the last week of the current "Pops" season at Symphony Hall was fully as brilliant and overcrowded as the weeks that have gone before. The extraordinary success of these post-season concerts by the Boston Symphony "Pops" Orchestra—the attendance has broken all records—may be attributed to a number of

causes, but chiefly to Agide Jacchia as its ardent and admirable conductor, to his band of virtuosos and to the skill of the management in arranging the so-called "special" nights.

Associations of various kinds, local colleges, lodges, business houses, et cetera, ad infinitum, have their night at the "Pops," thus furnishing a nucleus for an audience; and it usually takes a relatively small number of additional music fans to fill the house. Aside from these "special" occasions Mr. Jacchia designs programs calculated to attract the devotees of particular composers, resulting in a "Wagner Night," or a "Tchaikowsky Night" or a "Verdi Night." Now and then the popular conductor arranges a program of dance music or a "Request" list; but whatever the "Night," Symphony Hall is invariably crowded to the doors with people of all ages—drinking, eating, smoking and listening to good music excellently performed. Truly the "Pops" are unique in this country.

HAVENS TRIO SCORES.

The Havens Trio (Raymond Havens, pianist; Julius Theodorowicz, violinist, and Alwin Schroeder, cellist), have added a number of splendid successes to their record during the past season. Among recent appearances was a concert at Bowdoin College, where this chamber music organization was enthusiastically received, President Sills introducing the musicians to the large audience that was present. Other engagements towards the season's end were at Haverhill and Arlington.

The members of the Trio are widely known as artists of very high standing. Mr. Havens has been heard throughout the country in recital and as soloist with various symphony orchestras. Mr. Theodorowicz and Mr. Schroeder were members of the original Kneisel Quartet and both are now members of the Boston Symphony Orchestra. J. C.

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REVIEWS AND NEW MUSIC

(Joseph Williams, Ltd., London)

"THE GYPSY'S CALL" (Unison Chorus)

E. M. Ley is the author of the words of this unison chorus, the music being by Henry G. Ley, and marked "A Song for Children." If English folks consider this music "gypsy," all right, but there is no hint of any sort in the music to that effect. It is bright and gay, with modulations of artificial nature, and might just as well be called "Spring Song" or "Happiness," for there is no bit of Hungarian or any other kind of "gypsy." In fact, the best thing about it is the running accompaniment in sixteenths. It looks curious to the eyes of all other nations to note the thumb marked with an "x"; the English are the only ones who do this. Why?

(E. C. Schirmer Music Co., Boston)

"HARVARD UNIVERSITY GLEE CLUB COLLECTION" (for Male Voices)

This collection includes Nos. 20 to 26, inclusive. Well known vocal music by ye Olde Englishman Morley, the Italian Lassus, an Irish folk song, German carol, etc., are included in this set for male voices, all of which are arranged by "A. T. D." The excellence of the arrangements provokes curiosity as to who this is, and one discovers Dr. Archibald T. Davison hidden behind the initials. Morley's "My Bonnie Lass" (composed about 1580) is a doleful music, simple, singable; the ole feller must have had a "Bony Lass" in mind. "Spread Your Wings" is by Cui; peculiar music, with an obligato soprano or tenor solo part. "Now Is the Month" is tuneful, solid music, with much "fa-la-fa-la-la-la" refrain. "Has Sorrow Thy Young Days Shaded?" is about the nicest thing in the lot, a real old Irish song, with tenor obligato singing the melody to a humming accompaniment; this would fit John Finnegan finely, for John's warm Irish heart and model enunciation would "carry home." "Lo, How a Rose" is a tender love song of the seventeenth century by Praetorius, with contrast and cheerful major harmonies. The St. Olaf Choir of mixed voices made a hit at its Metropolitan Opera House concert with the ancient German choral, "In dulci jubilo," and this arrangement makes it available for men's voices. Long sustained chords, plain harmonies, rhythmic strophes, all make this a splendid number for male chorus. Lasso's ancient madrigal, "Matona, Lovely Maiden," composed about 1560, is known, being a plea to the beauteous maid to listen to the song, which has for its text principally "Dong, dong, dong, derry-derry-dong-dong," repeated 114 times. Humor comes in the third stanza, when the serenader has presumably caught a mighty sneeze-cold, for at this point the author says, "To be sung in such a way as to give the effect of sneezing." Unctuous and taking music, all of it!

(Composers' Music Corporation, New York)

"A GRAY DAY," "LANDSCAPE," "MY HOPE" and "A FABLE"

Frank Herbert Scherer should know better than to manufacture such "songs," for they are certainly curiosities. Given poems by Paine, Saltus, Dennison and Slosson, pen and ink, plenty of music paper, and time, and anyone can manufacture such, the principal ingredient being the motto, "Write no melody." The composer must be handy at the keyboard, for all the songs have a piano part which shows it. But as for a scrap of melody, or even a definite theme, it cannot be found. In "A Fable" there is a faint outburst of love music—about two measures. It is marked "pp," meaning very softly.

NEW MUSIC

Clayton F. Summy Company, Chicago

"WHEN MUSIC, HEAVENLY MAID, WAS YOUNG," a reading to music by Frieda Peycke. This is one of Miss Peycke's characteristically humorous compositions that she has made her own. It is comedy both in words and the musical setting. These compositions are particularly fascinating for studio work, but it requires a certain knack to make them "go over." Miss Peycke renders them perfectly, in her own way.

"THE BRAT," is another reading of the same type. A humorous number that could be given most successfully by a young child.

"ABOUT CLOCKS," the third composition of new selections from the same composer. This is the shortest of the three and the least attractive, musically and as to words.

"BLUE ARE THE EYES," This song, by Joseph W. Clokey, has great possibilities of becoming a well known concert number. The lyric, by Mary MacMillan, has not only a sympathetic story, but it is also easy to sing. The accompaniment has a beautiful flowing melody. The voice part has a little motive that is Indian in its theme, in fact the words recall influence from certain translations of the Indian into English. The setting itself creates something of the atmosphere of the sea. Highly recommended for the concert program, as unusually good.

"SEA BREATH," a short encore song by the same composer, Joseph W. Clokey. It is perhaps best suited for the male voice, though there is not very much to it.

J. Fischer Brothers, New York City

"UN PAJARITO" (A Fickle Maiden), a composition for the violin and piano by Gertrude Ross. These selections have been transcribed for the violin from songs harmonized and set for the voice by this composer. The number is typically Spanish and is a folk song well known in Spanish-California. Miss Ross has made an unusually fine concert number out of it. Not particularly difficult, but it is hardly a selection that a student could master easily on account of the rhythm. These violin arrangements are decided novelties and will be most welcome for the recital program.

"NADIE ME QUIERE" (Old Maid's Song), of the same set that Gertrude Ross has harmonized for violin and piano from old Spanish-Californian folk songs. This one is short and best suited for an encore. It is an interesting study for this type of composition, but not nearly so attractive as the first one.

"YO NO SE SI ME QUIERES" (I Know Not if You Love Me), the third selection of the set. While typically Spanish, it is not sufficiently individual to find a special place on the recital program. It should be a good study for the students, however.

M. Witmark & Sons, New York

"CHANSON DE GRANDPERE," musical setting by Orne J. Kerrie to a poem of Victor Hugo's. An attractive little encore song of only a few bars. The music contains many unusual intervals and the melody is light and gay which suits nicely the atmosphere of the French. The English translation is singable and adapts itself well.

Enoch & Sons, London and New York

"MY FATHER HAS SOME VERY FINE SHEEP," by Herbert Hughes. An old country song arranged for the voice and piano.

(Continued on page 49)

A STUDY IN CONTRASTS

"APOLLYON" IN "PILGRIM'S PROGRESS," WORCESTER FESTIVAL, OCTOBER 6, 1921.

"THE VIVIDNESS OF HIS IMPERSONATION OF 'APOLLYON,' FOR IT WAS REALLY THAT, TRANSFORMED THAT RATHER MYTHICAL CHARACTER INTO A BEING OF FLESH AND BLOOD. THE WAY HE GLARED AT POOR 'CHRISTIAN' WHEN HE ROARED HIS THREAT 'TO FEED HIS CARCASS TO THE RAVENOUS BIRDS' WAS SOMETHING TO REMEMBER."

—WORCESTER POST.

BACH FESTIVAL, MAY 26, 1922.

"THE ACTUAL WORDS OF JESUS WERE DECLAIMED WITH NOBLE SONORITY AND DIGNITY AND A ROUND FULL VOICE IN PRIME CONDITION, BY FRED PATTON, WHOSE WORK THROUGHOUT WAS OF THE HIGHEST ORDER."

"ALBERICH" IN "RHINEGOLD," NEW YORK SYMPHONY ORCHESTRA, BALTIMORE, NOVEMBER 16, 1921.

"MR. PATTON SANG THE MISSHAPEN MUSIC OF THE DWARF ALBERICH WITH ALL THE CUNNING AND MALEVOLENCE THAT THE PART SUGGESTS. HE IS NOT TOO PROUD OF HIS VOICE TO TWIST IT OUT OF SHAPE AS HE SINGS THE PART OF THIS DEVILISH IMP."

—BALTIMORE AMERICAN.

BACH FESTIVAL, MAY 26, 1922.

"HIS WORK WAS SUNG WITH GREAT TONAL BEAUTY AND MUSICAL ARTISTRY."

—PHILADELPHIA EVENING LEDGER.

"ELIJAH" WITH READING CHORAL SOCIETY, MAY 12, 1922.

"IN THE DIFFICULT 'IS NOT HIS WORD LIKE A FIRE?' HE WAS PUNGENT, TELLING AND ALMOST BLOOD-CURDLING IN HIS INTENSE AND SINCERE DRAMATIC EFFECT."

—READING HERALD-TELEGRAM.

BACH FESTIVAL, MAY 26, 1922.

"MR. PATTON PROVED TO BE THE STAR OF THE AFTERNOON CONCERT. THIS BARITONE HAS A VOICE OF UNUSUAL RESONANCE AND FIRM AND TRUE QUALITY, AND HIS SINGING IS MARKED BY EXCELLENT STYLE AND AUTHORITY."

—PHILADELPHIA NORTH AMERICAN.

"SATAN" IN "BEATITUDES," NORFOLK FESTIVAL, JUNE 6, 1922.

"VERY SCORNFUL AND ALMOST HISSING WAS THE EXCEPTIONAL INTERPRETATION OF THE PART OF SATAN BY FRED PATTON. HIS VOICE IS DEEP AND ROUSING AND WITH GREAT SKILL HE PICTURED CLEVERLY THE TEMPORARY POWER OF SATAN."

—WINSTED CITIZEN.

BACH FESTIVAL, MAY 26, 1922.

"FRED PATTON DID EXCELLENT WORK, SUPPLEMENTING THE DESCRIPTIVE PASSAGES BY THE CHOIR WITH A DIGNITY AND REPRESSION THAT WERE BEYOND CRITICISM."

—PHILADELPHIA INQUIRER.

"SATAN" IN "BEATITUDES," NORFOLK FESTIVAL, JUNE 6, 1922.

"ONE OF THE FINE FEATURES IN THE 'BEATITUDES' WAS THE SINGING OF FRED PATTON WHOSE FINE VOICE CARRIED THE DESCRIPTIVE PASSAGES OF 'SATAN.' HIS VOICE WAS RICH IN QUALITY AND DEVELOPED ALL THE DRAMATIC POSSIBILITIES OF THE PASSAGES."

—HARTFORD COURANT.

BACH FESTIVAL, MAY 26, 1922.

"FRED PATTON SINGING HERE FOR THE FIRST TIME PROVED TO BE A SELECTION THAT PROVES HOW TRULY DR. WOLLE MEASURES THE REQUIREMENTS OF A BACH SOLOIST. MR. PATTON HAS A VOICE THAT IS WORTH HEARING. HE SCORED A NOTEWORTHY SUCCESS HERE YESTERDAY."

—BETHLEHEM GLOBE.

"ELIJAH" SYDNEY, N. S., FESTIVAL, APRIL 21, 1922.

"HE CARRIED OUT IN A TRUE, ARTISTIC MANNER THE SPIRIT OF THE OLD PROPHET. ONE COULD FEEL ELIJAH'S PASSION, SARCASM AND DOUBT IN MR. PATTON'S SYMPATHETIC INTERPRETATION."

—HALIFAX CHRONICLE.

BACH FESTIVAL, MAY 26, 1922.

"IN EVERY PHRASE HE SEEMED TO TRANSFIGURE THE NOTES OF THE SCORE AND IN THE EPISODES OF DESPAIR AND GRIEF HE CREATED QUITE A SENSATION BY HIS OVERPOWERING GRAVITY OF MOOD, RIPENED ART AND LARGE EMOTIONAL RANGE. HIS VOICE SEEMS LIKE A FINELY CARVED CAMEO AND HIS USE OF IT LIKE AN EXPOSITION OF THE WIDELY HERALDED ITALIAN SECRET OF BEL CANTO."

—READING HERALD-TELEGRAM.

Management HAENSEL and JONES, Aeolian Hall, New York

MISCHA ELMAN RETURNS TO AMERICA AFTER TOURING THE ORIENT AND EUROPE TWO YEARS

Distinguished Violinist Tells of Some Interesting Experiences on Tour—Glad to Be Back

It is well known among newspaper men that Mischa Elman (who has just returned from an unusually successful concert tour in the Orient and Europe) is a difficult subject from whom to elicit information regarding his art, activities, etc. Despite this knowledge, a representative of the *MUSICAL COURIER* spruced up sufficient courage and called at the great artist's apartment in Hotel Ansonia, New York, one fine sunny day.

After sending in his card, the scribe was ushered into the artist's rooms, where he was politely invited to make himself comfortable. After a pleasant and interesting chat with the elder Mr. Elman, who was communicative on points sought by the newspaper man, the little tête-à-tête was suddenly and unceremoniously brought to a close by the entrance of Mischa Elman, who gallantly offered the scribe a seat, after which the great master dropped into a chair nearby.

The first remark made by the violinist was: "I am glad to be on American soil again. I remained away two years to look forward to this happy time, especially New York, which city I have claimed as my home for a long period."

"You cannot realize," he ventured further, "the impression a traveller experiences after having visited many European and Oriental countries, and then returns to the United States. Here everything is prosperity, and one finds activity wherever one looks, while in Europe (or rather in some parts of Europe) chaos prevails. The Americans are not phlegmatic, they take advantage of every opportunity offered and profit by so doing."

"I am proud to say that my second papers are momentarily expected which will make me a full-fledged American citizen."

Mr. Elman was anxious to speak on this topic indefinitely but attempted to evade answering questions pertaining to his artistic success on his recent travels. Despite these objections, the artist, replying to questions by the press representative, admitted that on his tour, much was written about the tone of his "Strad," whereupon the scribe remarked that this supreme instrument in the hands of anyone less capable than Mischa Elman would fail to produce the exquisite quality of its tone. This started the master violinist talking. During the course of conversation which followed, Mr. Elman enlightened the reporter on all important matters pertaining to his recent tour. "Leaving America I first played in China, then went to Japan, after which China was again visited; after playing a number of concerts to sold out houses in these countries, I went to Hongkong, then to the Philippine Islands, Singapore and Java. Following this, I returned to America where I spent two months in rest and recreation surrounded by my family. My second tour took me to England, Germany, France, Belgium, Norway, Sweden, Denmark and Holland."

In all these countries Mr. Elman played many times be-

fore and scored the greatest triumphs of his artistic career, but the success he achieved on this tour far eclipsed previous experiences.

While in Berlin he was scheduled to appear at the Scala Theater, but on the date of this concert there was a railroad strike which developed into a general strike. There was neither gas nor electricity in the entire city; everything was in darkness and means for transportation were limited. This necessitated cancellation of all concerts on that day, including the Elman recital, but one-half hour before the scheduled time for beginning Mr. Elman received a telephone call from his manager to come immediately to the theater with his violin and music, and when the violinist arrived he was surprised to find a completely sold out house. When the audience was informed of Mr. Elman's arrival, someone shouted: "We did not come to see but to hear, and we insist upon hearing the entire program."

The house was pitch dark, so a messenger had to be sent for candles, which, being placed on the piano, enabled the pianist to play the accompaniments.

The enthusiasm which prevailed awakened a desire in Mr. Elman to give of his best. In all his experience, the violinist states, he was never so thrilled by an audience as at this concert. Mr. Elman also played in Hamburg, Munich, Leipsic, Dresden, Breslau, Cologne, Coblenz (going there especially to play for the American soldiers), Frankfurt, etc. He was likewise heard in Brussels, Ghent, Antwerp, Paris (five concerts), and in other cities of France, as well as in London and the leading English cities.

During his many years before the public despite his comparative youth, Mr. Elman cannot recall having had a bigger success than on this tour. The critical comments which his playing brought forth were of the highest possible order.

Mr. Elman, who is under the management of S. Hurok, is booked for appearances in all the principal cities of the United States and Canada. His first New York recital will take place in Carnegie Hall on the evening of September 29.

St. Denis and Shawn Returning

Ruth St. Denis, Ted Shawn and their entire company of American dancers, having just finished a run of six weeks at the Coliseum in London and a tour of the provinces, including a week's appearance in Manchester and in Bristol, have taken passage on the White Star Liner *Majestic*, which was due to arrive in New York on July 4.

They have scheduled the reopening of their dance studio, Denishawn, on Riverside Drive and Seventy-second street, for the same day their ship docks here, and will carry the summer term through to September 22.

Daniel Mayer has booked an extensive tour for this organization, opening in New York on October 3. This will mark Miss St. Denis' first professional appearance in the metropolis in five years.

Emmy Krüger for Freiburg Strauss Festival

Berlin, June 13.—Richard Strauss festivals and "weeks" have become rather rare in Germany of late. The plucky town Freiburg (Baden), where in a comparatively small theater a clever management has always succeeded in offering good art, is now about to have a "Strauss Week," lasting from July 1 until July 11. There will be two performances each of "Der Rosenkavalier," "Salome" and "Josephslegende," the big ballet, besides a concert devoted entirely to symphonic works of Richard II. Emmy Krüger, who is rapidly becoming a favorite festival star, is engaged to sing the part of Octavian, which is one of her finest roles outside the Wagnerian repertory. C. S.

Gay MacLaren Vacationing in Canada

The spring season for Gay MacLaren closed a few weeks ago. Before she fills many summer dates with some of the southern universities she will spend her short vacation with her husband, Al Sweet, in Toronto. This southern trip will begin about the middle of July.

Miss MacLaren's fall tour begins early in October and takes her as far west as Salt Lake City and back into New England before the Christmas holidays.

Bloomfield (N. J.) to Have Artists' Course

The Teachers' Association of Bloomfield, N. J., will present a notable series of artists' concerts in the Berkeley High School during the coming season. Albert Spalding will open the course on October 23, to be followed by Ellen Rumsey, contralto, on December 5, and Reinald Werrenrath will be the closing number of the series, on March 20.

Philadelphia Orchestra Engages Schelling

Ernest Schelling has been engaged to appear as soloist with the Philadelphia Symphony Orchestra in Washing-



International News Reel Photo

FAMOUS VIOLINIST BACK FOR CONCERT TOUR.

Mischa Elman, noted violinist, and his sister, Niza Elman, were among the passengers returning on board the S.S. "Mauretania," June 23.

ton, D. C., on December 5. This will be one of the first engagements the composer-pianist will fill after his return next fall from Europe, where he is spending the summer with Mrs. Schelling. They are now at their chateau on Lake Geneva, Switzerland. Following his vacation, Mr. Schelling is to play his own compositions, "Impressions from an Artist's Life" and "Suite Fantastique," in Amsterdam and London before returning for his tour in this country.

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DALLAS FEATURES SPECIAL MUSIC IN BIG SOUTHWEST DUNBAR WEEK MAY 22

Schubert Choral Club Concert Attracts—Dallas Municipal Chorus Presents "Martha"—Texas Composers' Program—Students' Honor Contest—Dallas F. M. C. Elects Officers

Dallas, Tex., June 26.—The Southwest Dunbar, a big week of carnival, beginning May 22, was featured by special programs of music. There was special music in churches, theaters and music halls. The glee club and choral club of the Southern Methodist University, under the direction of Harold Hart Todd, appeared at the Adolphus Hotel in a twilight musicale under the auspices of the Schubert Choral Club. Solos were rendered by Louise Kramer (violin), Catharine Pierce and Emily Strothe (violin duet), Ruby Thomas (vocalist) and Raymon Porter (tenor). There was a sextet by Misses Stennis, Crowder, Park, Thomas, Graves and Miller. Messrs. Grey, Beaver, Johnson and Brewer were heard as a quartet. Harold Todd, Ena Everton, Sam McCorkle and Marian Liggett were accompanists.

About thirty or forty bands arrived in Dallas for the competition. There was a Texas band reunion, a band contest, a parade of bands and massed band concert. James E. King had general direction of such activities.

DALLAS MUNICIPAL CHORUS PRESENTS "MARTHA."

A huge crowd heard Flotow's opera "Martha," at the coliseum, May 23, presented by the Dallas Municipal Chorus, assisted by the Chicago Concert Quartet and the Dallas Symphony Orchestra, under the direction of Paul Van Katwijk. It was a notable production, in which the following took the principal parts: Naomi Nazor, soprano; Eva Whitlow, contralto; William Mitchell, tenor, and Arthur Dean, bass, all of Chicago. Minor parts were sung by Mrs. Albert Smith and Mrs. R. H. Morton, sopranos; Mrs. James G. Bennett, contralto; Harold Kellogg, baritone, and Joseph B. Rucker, bass. Viola Beck, who furnished the accompaniments for the rehearsals, was at the piano.

TEXAS COMPOSERS' PROGRAM.

One of the features of the Dunbar Week was the Texas composers' program, which was given under the auspices of the Dallas Teachers' Association. A Hebrew ritualistic service, including an organ number and an improvisation on an ancient theme, was offered by Mrs. J. H. Cassidy. She was assisted by the Temple Emanu-El Quartet, consisting of Ruth Fabian, soprano; Mrs. J. R. Golden, contralto; Edmund Boetcher, tenor, and Luther Jones, baritone. A group of songs by Horace Park of Houston were delightfully interpreted by Mrs. F. H. Blankenship. "Sunset" had its premiere on this occasion. Mrs. Albert Smith of Dallas rendered beautifully songs by Cornelia Cunningham of Bonham and Annie Craig Bates of St. Louis. They were accompanied by Carl Weismann. Dr. T. S. Lovette of Belton was represented in vocal and piano numbers by Ethylene Morgan of Memphis and Ruth Elinor Jeanes of Teague, both of whom are connected with Baylor College. Miss Morgan and Miss Jeanes are pupils of Eva Whitford Lovette and Dr. Lovette respectively. "Lima Beans," Carl Venth's setting of a domestic scherzo, was given by Ellen Jane Lindsley, soprano, and Bernard U. Taylor, baritone, with Mrs. Robert E. Garver at the piano.

STUDENTS' HONOR CONCERT.

On May 24 the Dallas Music Teachers' Association presented the winners of the students' contest in an honor concert. A large and interested audience heard the following soloists: (Intermediates) piano, Catherine Thatcher and Elizabeth Munns; violin, Fannie Feldman and Frances Smith; voice, Mary Moore and Edmund Boetcher; (Advanced) piano, Josephine Oliver, Lillian Morrison and Victoria Howard; violin, Fern Beck and Francine Foster; voice, Mrs. C. B. Searles and Mrs. H. L. Kyle. The students' contest proved to be a most stimulating endeavor. About forty students were entered in the preliminary contests, in the two classes of violin, voice and piano, from which four in each class were chosen for the final contest. In the final contest Carl Venth of Fort Worth, Frank Bernard of Sherman and John Burt Graham of Waxahachie, were the judges. Anna P. Harris was chairman of the contest committee.

DALLAS F. M. C. ELECTS OFFICERS.

At the annual election of officers of the Dallas Federation of Music Clubs, Mrs. O. L. McKnight was unanimously re-elected president. Other officers are, as follows: first vice-president, Mrs. Jesse Lee Johnson; second vice-president, Mrs. W. S. Bramlett; third vice-president, Mrs. G. C. Tallichet; recording secretary, Mrs. C. D. Browder; corresponding secretary, Juanita Blair Price; treasurer, Mrs. Earle D. Behrends; auditor, Mrs. T. J. Barfield; parliamentary, Mrs. R. D. Bennett; press correspondent, Mamie Folsom Wynne. B. G.

Klibansky Pupils' Appearances

Sergei Klibansky announces several new appearances of his pupils. Dorothy Claassen, an artist pupil, has been engaged as first alto in the New York Ladies' Quartet and has appeared with that organization in several concerts in the vicinity of New York. Grace Marcella Liddane sang at the Catholic Club on May 28 and at a special service at St. John the Baptist Church, June 23. She will give concerts August 14 and 15 at the Catholic summer school, Cliff Haven, at Lake Champlain, N. Y. Raymond Hart is substituting at the First M. E., Trenton, N. Y. Juliette Velty, who left on the S. S. Ryndam to fill engagements in France and Belgium, will sing in the French comic opera, "Lucas and Lucette," in October at the Waldorf-Astoria Hotel.

Mr. Klibansky left July 1 for Seattle where he will hold master classes at the Cornish School until September 2.

Goossens on Contemporary Music

London, June 17.—Eugene Goossens, speaking recently at the Heretics Club at Cambridge University, stated his firm conviction that it is only on the lines laid down by Scriabin and Stravinsky that the future development of musical art really exists. He admitted that the mathema-

tical basis of Schönberg's harmonic system decreases its aesthetic value, remarking elsewhere that "the music of this remarkable man (Schönberg) serves . . . to draw attention to a point which is often overlooked by those who criticise the aural difficulties of appreciating and readily assimilating the advanced forms of music. It is summed up in one word, elimination, a tendency in modernism, which, once recognized at its right value, clears up many of the knotty problems which confront the intelligence of the average man in the street in listening to modern music." G. C.

C. C. Birchard to Publish Freer Opera

An opera by Eleanor Everest Freer, entitled "The Legend Act of the Piper," the libretto by Josephine Preston Pea-

body, has been accepted for publication by C. C. Birchard, Boston. This work has already been privately printed, and was recently reviewed in the MUSICAL COURIER. It is a very excellent work, worthy of the founder of the Opera In Our Language Foundation.

Agnes Brennan Has Busy Summer

Agnes Brennan is still to be found during the summer, actively engaged at her studio. Despite a strenuous year, she is continuing to teach piano, and her pupils who do not want to give up their work with her even in the vacation months find her pleasant studio on the Drive as cool a spot as there is in the city. Besides teaching, Miss Brennan is doing some work herself in preparation for recitals this coming fall and winter.

MARY MELLISH

Soprano Metropolitan Opera Company

READING, PA.

(Soloist with Reading Symphony Orchestra)

"Besides being gifted with a beautiful voice, Miss Mellish has a certain charm in the manner in which she handles various selections. An outstanding feature of all her efforts was beautiful tone coloring and perfect enunciation."—*Reading Eagle*, March 27, 1922.

Makes Fine Impression

"Mary Mellish, soloist, made a marked impression not only by her vocal ability but especially in her choice of compositions."—*Reading Daily*, March 27, 1922.

WASHINGTON, D. C.

(Joint Recital with Paul Althouse)

"She has a high, clear, brilliant voice with rich, warm tones. Her voice has remarkable range and power throughout."—*Washington Evening Star*, November, 1921.

"Miss Mellish has a clear soprano and sings with feeling and artistry."—*Washington Post*, November, 1921.



© Mishkin, N. Y.

MEXICO, MO.

(Recital at Harding College)

"Mary Mellish had won her audience before she began singing, for rarely is a prima donna found who combines a wonderful stage presence and personality with a beautiful voice."—*Mexico Intelligencer*, April 25, 1922.

Mellish's Concert Scores Complete Triumph

"The concert given by Mary Mellish is declared to be the finest ever held in Mexico. Miss Mellish sang in perfect style, excellent diction and her audience was charmed with her gracious presence. Her voice, an opulent soprano, is of very rich quality in all ranges."—*Mexico Evening Ledger*, April 25, 1922.

MEMPHIS, TENN.

"Mary Mellish afforded delight with a voice that was quite pretty and in every little detail proved herself an artist of merit."—*Memphis News-Scimitar*, May 17, 1922.

"Mary Mellish drew salvos of applause well merited."—*Memphis Press*, May 17, 1922.

BUFFALO, N. Y.

"Mary Mellish sang with a quality of freshness and youth particularly effective."—*Buffalo Evening Times*, May 26, 1922.

MANAGEMENT:

HAENSEL & JONES

Aeolian Hall, New York City

Zoller Associated with Well Known Artists

Ellmer Zoller, the accompanist-coach, has successfully conducted a studio in New York for seven years, during which time his association with eminent artists has enabled him to accumulate a wealth of song material suitable for special program work, a commodity greatly in demand by singers. While Mr. Zoller is perhaps best known as an accompanist, he is hardly less in demand for coaching and song interpretation, in which his varied experience, combined with thorough technical knowledge and an adaptable personality, has admirably fitted him. Among the artists with whom Mr. Zoller has been associated are: Olive Fremstad and Helen Stanley (four seasons), Edward Johnson (two seasons), Merle Alcock, Cecil Arden, Vera Barstow, Dan Beddoe, Edmund Burke, Anna Case, Clara Clemens, Carl Cochems, Marcella Craft, Rafaelo Diaz, Anna Fitziu, Yvonne Gall, Lucy Gates, Alice Gentle, Arthur Hackett, Sue Harvard, David Hochstein, Sascha Jacobsen, Mary Jordan, Theo. Karle, Hans Kronold, Mario Laurenti, Edna de Lima, Hubert Linscott, Francis MacMillen, Marie Morrissey, Alice Nielsen, Enrichetta Onelli, Henry Parsons, Irene Pavloska, May Peterson, Dora de Philippe, Emma Roberts, Leon Rothier, Edgar Schofield, Andres de Seguro, Theodore Spiering, Alice Verlet, Reinhold Warlich, Corinne Welsh, Clarence Whitehill, Elizabeth Wood, Amy Grant Opera Recitals.

During the forthcoming season Mr. Zoller will be available for concerts and recitals only in New York and vicinity.

Skilton Wins Kansas Prize

The State Federation of Music Clubs in Kansas offered four prizes of fifty dollars each to Kansas composers for the recent annual festival in Fort Scott. The prize for women's chorus was won by Charles Sanford Skilton, professor of music at the State University, with a setting of Lowell's poem "Midnight," which was sung at the Festival by the Ladies' Double Quartet of Fort Scott with the composer directing. This chorus and a companion piece, "The Fountain," also by Lowell, will be published by the A. P. Schmidt Company (of Boston) early next fall.

House to Appear as Stadium Soloist

Judson House has been engaged to appear at the Stadium Concerts in New York on July 23. His program will include two arias, "Una furtiva Lagrima" and the "Prize Song" from "Die Meistersinger." Mr. House will also appear at the Asheville, N. C., Music Festival on August 9, and for two weeks at the Charlotte, N. C., Music Festival, beginning the week of September 25 and lasting until October 7.

Rosalie Miller Captivates London and Paris

Rosalie Miller's concert in London on June 13, was a huge success, the young American singer being given a reception that was nothing less than an ovation. She had to repeat nearly every song on her program, the lights having to be turned out before the audience would leave the auditorium.

On June 15 Miss Miller sang in the Salle Majestic at a matinee musicale, a group of classics and a group of modern French and English songs. She was in fine voice and received great applause for her art, diction and voice.

Rosalie Miller's previous recital at Wigmore Hall, London, on April 25, brought the following comment from Edwin Evans, the well known critic: "Rosalie Miller is the most interesting artist America has sent over in many years." In a word, in both her Paris and London appearances, Rosalie Miller captivated her audiences.

Much Interest in Novaes' Tour

It has been the happy fate of Guiomar Novaes to reap appreciation and success wherever she appears, and recent reports from Brazil speak in enthusiastic praise of her recent triumphs. The interest in her return to this country

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next season has shown itself in no uncertain way in the numerous bookings of the little "Paderewski of the Pampas," as James Gibbons Huneker named her. Miss Novaes will make her first visit to the Pacific coast early in March, thus making it possible for numerous far-western points to hear her. One of the pioneers of American music in South America, the pianist is carrying the message of MacDowell on many of her present programs.

Smith College Re-engages Letz Quartet

The Letz Quartet has become a habit with Smith College at Northampton, Mass. For next season the quartet has again been engaged to give the annual series of three chamber music concerts there, on November 15 (1922), and February 14 and March 7 (1923).

Caselotti Pupils in Recital

The last concert of the season by pupils of Guido H. Caselotti was held in the sun parlor of Hotel Stratfield, Bridgeport, Conn., June 23, and was attended by a large audience. The work of the ten participants, all of which was excellently rendered, reflected much credit upon Mr. Caselotti, who also accompanied the vocal pupils admirably.

The program in its entirety follows:

| | |
|--|-------------|
| Fantasia—Impromptu | Chopin |
| Marie-Louise Caselotti | |
| Dawn | Curran |
| Lorena Robbins | |
| E'en as the Flower | Logan |
| Samsa et Delilah | Saint-Saens |
| Helen Desmarais | |
| A Birthday | Woodman |
| Aurora Menegus | |
| Pagliacci: Prologue | Leoncavallo |
| Percy Boat | |
| Carmen: Habanera | Bizet |
| April Fool | Gartlan |
| Catherine Waterbury | |
| The Erlking | Schubert |
| Eva Hodgkins | |
| La Boheme: Mi chiamano Mimi | Puccini |
| Hayfields and Butterflies | Del Riego |
| Josephine Patuzzi | |
| La Forza del Destino: Solenne in quest'ora | Verdi |
| Joseph Kochiss, Percy Boat | |
| Caprice Espagnol | Moszkowski |
| Marie-Louise Caselotti | |
| Aida: Ritorna Vincitor | Verdi |
| Elba Nyberg | |
| Voci di Primavera | Stauss |
| Mildred Hill | |
| Madam Butterfly: Trio | Puccini |
| Patuzzi Nyberg, Desmarais | |
| Billy Buzz | Mana Zucca |
| The Toy Balloon | Julia Fox |
| Eva Hodgkins | |
| Reginella: Bella del suo sorriso | Braga |
| Joseph Kochiss | |
| I Pagliacci: Decid il mio destin | Leoncavallo |
| Josephine Patuzzi, Percy Boat | |

Effa Ellis Perfield to Talk in Chicago

Effa Ellis Perfield will give a "Musical Chalk Talk" at the Palmer House, Chicago, this evening, Thursday, July 6. In this talk Mrs. Perfield will demonstrate her "Trinity Principle Pedagogy" and apply it to word euphony, speech melody and sight singing. She will prove that the scale system, Do, Re, Mi, intervals, numbers, neutral syllables, fixed Do, and melodic patterns present singing from a reasoning basis instead of from a feeling basis.

Coppicus Sails

F. C. Coppicus, the new manager of the Beethoven Association, sailed for Europe on the SS. Paris, July 5, to confer with Harold Bauer, president of the Beethoven Association, regarding the programs for the annual series of concerts at Aeolian Hall. Mr. Coppicus will also seek new concert attractions to be presented by the Metropolitan Musical Bureau.

JOHN CHARLES THOMAS'

Phenomenal London Success

Lionel Powell, the London concert manager, cables R. E. Johnston as follows:

"John Charles Thomas recital wonderful reception. Have arranged several additional recitals on account of enormous success. Also arranged for his appearance at Royal Albert's Hall before sailing."

(Signed) POWELL

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Mrs. Forrest Glenn Crowley Director of Public School Music at Cincinnati Conservatory

Cincinnati, Ohio, June 22, 1922.—Mrs. Forrest Glenn Crowley, of Columbus, Ohio, has accepted the position of Director of the Department of Public School Music at the



MRS. FOREST G. CROWLEY,

new director of the Department of Public School Music at the Cincinnati Conservatory of Music.

Cincinnati Conservatory of Music to succeed Blanche Woody. This department has recently received state recognition from the State Department of Education and graduates are granted state teaching certificates. Mrs. Crowley is an exponent of the Hollis Dann method of teaching, which is the course in effect at the conservatory at present.

Mrs. Crowley received her training under Hollis Dann at Cornell University and has also studied at Northwestern University, at Columbia University, and with many of the best private teachers in the country. She was formerly director in the music department at the State Teachers' College, Kirksville, Mo., and for the past several years has been music supervisor in the Columbus Public Schools.

Augusta Cottlow Vacationing in Hannibal, N. Y.

"Far from the madding crowd," with her husband, Edgar A. Gerst, Augusta Cottlow is spending the summer on the Elmer Green Farm in Hannibal, N. Y., near Lake Ontario. Some of her pupils are with her, so that with her piano, books, a pet dog and cat, Miss Cottlow finds the day not long enough to accomplish all she has planned to do during her vacation. Added to preparing her programs for the coming season she is enjoying the new car which her husband presented to her for the tenth anniversary of their marriage. She felt very proud of her first ten-mile run, and hopes soon to be an expert motorist.

Hughes Artist Pupil in Recital

The second of a series of summer piano recitals at the studio of Edwin Hughes was played by Beatrice Klein on Friday evening, June 23. The young artist performed with authority, finesse, poetic insight and elegance, giving every evidence of decided talent and unusual training. The program included the following numbers: The Beethoven sonata, op. 10, No. 3; Chopin's variations on "Je vends des scapulaires" of Halevy; nocturne in E major; valse in A flat major; Liszt's "Cantique d'Amour," "Valse Impromptu" and "Eroica" from the "Etudes of Transcendental Execution"; Scriabin's nocturne for the left hand, and Dohnanyi's rhapsody in C major.

Grainger Scholarship Winners Announced

An unusual amount of fine pianistic talent assembled at Chicago this summer to compete for the free Grainger scholarships, the winners of which are entitled to free tuition from Percy Grainger at the Chicago Musical College.

The first prize was won by Mary Merrifield (pupil of Lotta Mills Hough, New York City). The two winners of the second prize were Florence Levy (pupil of Anna Stovell Lothian, Boston, Mass.) and Carolyn Schuyler (pupil of Alexander Raab, Chicago, Ill.), while the third prize went to Gertrude Gahl (pupil of Edward Collins, Chicago, Ill.).

Mayer Artists for Metropolitan Concerts

Two of the artists under the management of Daniel Mayer have been engaged as soloists for the Sunday Concerts at the Metropolitan Opera House next season. Erna Rubinstein, who sprang into wide prominence after her debut with the Philharmonic Orchestra at Carnegie Hall last season, is booked for the concert on December 3, and Ernest Schelling will appear on February 11.

Althouse Engaged for Fairmont, W. Va.

Among the latest cities to bid successfully for the services of Paul Althouse in recital next season is Fairmont, W. Va.,

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where he will appear on January 11. In December, upon his return from Australia, the tenor will sing with two of the prominent orchestras, the Los Angeles Philharmonic and the St. Louis Symphony. Wilmington, Del., will hear him on March 15; State College, Pa., on March 17, and Niagara Falls, N. Y., on March 20. These are but recent engagements booked for this artist.

"Sue, Dear" Opens July 10

"Sue, Dear" will open at the Times Square Theater here on July 10. The music is by Frank H. Grey, while the book is from the pen of Bide Dudley, C. S. Montayne and Joseph Herbert, the lyrics also being credited to Mr. Dudley. Previous to opening in New York, "Sue, Dear" played three days in Long Branch and is running now for three days in Asbury Park. Those in the cast include Olga Steck, Bobby O'Neill, Bradford Kirkbride, Maurice Holland, Maxine Brown, Madeline Grey, John Hendricks, Alice Cavanaugh and Douglas Cosgrove.

Jack Mason, who is staging the musical numbers, calls the ensemble "the loveliest lot of girls ever assembled." Among the songs which will doubtless win popularity is Mr. Grey's "My Full-Blown Rose," which is being published by Feist.

Myra Hess "Worthy of High Admiration"

According to W. J. Henderson in the New York Herald, Myra Hess' recital in the metropolis proved her to be an artist of fine fiber and worthy of high admiration. In his review of the recital in question Mr. Henderson further stated: "To begin with, Miss Hess is one woman who does not play like a man, and for this let us be grateful."

She revealed exquisite delicacy of perception, sensitivity to color, light, shade and that clear mystical vision which submerges detail as well as outline. That she will be heard often, and always with restful pleasure, can hardly be doubted."

New Church Post for Seibert

Henry F. Seibert has resigned as organist and choir-master of Trinity Lutheran Church, Reading, Pa., to occupy the same post at the Holy Trinity Lutheran Church in New York, where he will have at his command a three-manual Skinner organ with forty-five stops. Keen regret is felt in Reading at the loss of Mr. Seibert, as he appeared there on numerous occasions in concert and always his playing gave much pleasure. He will take up his duties in New York on October 1.

Newport to Hear Torpadie and Corigliano

Greta Torpadie, soprano, and John Corigliano, violinist, have been booked for a joint recital as one of the features of the social musical season at Newport, R. I., for a concert to be given in the Casino on the evening of July 23.

Clair Eugenia Smith Going Abroad

Clair Eugenia Smith sailed on the Aquitania on July 4 for Europe, where she will spend the summer in recreation and in filling a few concert engagements. While abroad the mezzo soprano probably will fly from Paris to London.

Activities of the Haywood Studios

Summer Normal Classes, instructed by Frederick H. Haywood, began on July 3 and will be continued to July 29; extra classes will be in session during August.

Helen Hallam Wolfe, soprano, has been engaged as soloist for St. Paul's Episcopal Church, Englewood, N. J. Geneva Youngs, dramatic soprano, gave a song recital of French, Italian and English songs at Warrensburg, Mo. Robert Phillips, boy soprano, sang at St. Andrew's Church, Yonkers, N. Y., on June 15. Master Phillips has been en-

gaged as one of the artists to appear at the Asheville Music Festival at Asheville, N. C., on August 12.

John Charles Thomas to Give Second Recital in London

R. E. Johnston has received a cablegram from John Charles Thomas to the effect that his success was so great at Aeolian Hall, London, recently that he is to give another concert by popular request on July 6.

Ganz Sails

Rudolph Ganz, a conductor of the St. Louis Symphony Orchestra, sailed on July 5, on the S. S. Paris. Mr. Ganz will pass the summer in Switzerland, returning to this country sometime in October.

Cable Tells of Heniot Levy Success

The MUSICAL COURIER is in receipt of the following cable from Clarence Lucas, dated London, June 29: "Heniot Levy Wigmore recital-tone, execution, style greatly praised."

Emma Heckle Not Going Away

Emma Heckle has decided to remain in Cincinnati for the summer months.



Kathrine Murdoch

Kathrine Murdoch, the new soprano soloist, was greeted with a ready welcome which has rarely been equaled. Especially noticeable was the attention which the huge audience gave to Miss Murdoch. Because of the lack of seats the audience was constantly shifting from one point to another, but during her numbers there was scarcely a movement. At the close of her first number this silence was broken with applause that proved she had won instant favor. Her voice is wonderfully well adapted to outdoor singing and her tones are clear and bell-like in their perfection. She was called back for several encores and only the warning of time prevented further numbers to satisfy the crowd which seemed insatiable.—St. Petersburg, (Fla.) Times.

Write for Bookings

Address: 924 North Rural St., Indianapolis, Ind.

CINCINNATI GRAND OPERA AT THE ZOO HAS AUSPICIOUS BEGINNING

Third-Season Starts with Successful Presentations of "Aida" and "Romeo and Juliet"—Ralph Lyford Directs Excellent Chorus and Orchestra—Entire Cast Pleading—Municipal Band Launched

Cincinnati, Ohio, June 30.—The inauguration of the third season of grand opera by the Zoo Grand Opera Company at the Zoo Garden June 25 was most gratifying. The music loving public of this section had been able to enjoy a season of summer opera of high class during the past two seasons. The first season was something in the nature of an experiment, and proved to be the inauguration of a delightful idea, one that was fraught with great possibilities. The next season was a distinct advance over the first year, with a better cast, enlarged stage and auditorium, and more operas. So the public has come to look forward to an even greater advance, artistically and otherwise, and the third season has—if we are to judge by the auspicious beginning—been a notable step in the direction of worth while achievement. The present company is made up of artists of the highest type, many of them at least having gained reputations worth while and others having appeared with some of the higher class operatic organizations.

The orchestra is composed of members of the Cincinnati Symphony Orchestra, and each man is a musician in the higher meaning of the term. Under the very able direction of Ralph Lyford, who has directed the summer opera for the past two seasons, the work of the principals and the chorus is fine indeed.

The company opened the season with Verdi's "Aida" on June 25. There was a large and critical audience present; a great many were unable to gain admission. The performance was most satisfying and drew hearty applause from the audience. The new artists were well received. The soloists, chorus and orchestra were all splendid. Among those who were accorded an ovation were Elizabeth Amsden, as Aida. Her fine soprano voice and her dramatic powers were well suited to the role. Another new artist, Giuseppe Agostini, tenor, won applause by his admirable acting as Radames, his singing of the "Celeste Aida" aria being a splendid example of his power. There were also some of the popular singers of last year, including Henrietta Wakefield, contralto, as Amneris; Greek Evans, her husband, as Amonasro; Natalie Cervi, as the King; Italo Picchi, as Ramfis, and Clifford Cunard, as the Messenger. "Aida" was repeated during the week.

The second opera offered by the Zoo Company on June 25 was Gounod's "Romeo and Juliet." The work of the company in presenting this opera lacked nothing to make it pleasing artistically. On this occasion another new artist was introduced to Cincinnati music lovers. Ruth Miller, who possesses a coloratura soprano voice of fine quality, has histrionic ability as well, and an attractive personality. As Juliet she won much favor. Her voice seemed well suited to the part, and she was enthusiastically applauded for her artistic rendering of the florid aria. Charles Milbau, a singer who has not been heard here before, was Romeo. He has a voice of much power and proved to be an agreeable addition to the Zoo opera forces. Mercutio was sung by Mario Valle, who was popular last season, and his singing and acting were in keeping with the rest

of the fine performance. The lesser characters were taken creditably by Natalie Cervi, as the Duke; Elinor Marlo, Lucy De Young, Louis Johnen, John Niles, Vernon Jacobson, Laurence Wilson and Arthur Tipton.

MUNICIPAL BAND GIVES FIRST CONCERT.

Among the latest additions to the musical attractions is the Municipal Band, or better, orchestra. It has given one concert, and others will be heard during the coming months. Under the direction of Modeste Alloo, who acted as assistant to Eugene Ysaye as director of the Cincinnati

Symphony Orchestra, the progress of the orchestra will no doubt make notable headway.

COLLEGE OF MUSIC COMMENCEMENT.

The forty-fourth commencement exercises of the College of Music were held in the Odeon, June 17. A large number of students received diplomas and certificates, including three post-graduates. Twelve graduates and thirty-three students were given certificates, three from the theory of music class. The address was made by F. C. Hicks, president of the University of Cincinnati, while the awards were presented by R. F. Balke, president of the College of Music. A concert by the College Orchestra, under the direction of Adolf Hahn, in which several of the graduates took part prior to the exercises, was greatly enjoyed. The summer course began at the College of Music June 19, and many of the regular teachers are remaining. There is a special course in Public School Music under Walter H. Aiken. Giuseppe Campanari, baritone of the Metropolitan Grand Opera Company, began his master classes June 26. W. W.

SIX SOLOISTS SELECTED AT STADIUM AUDITIONS

William Simmons, Louis Dornay, May Korb, Helen Jeffries, Frank Sheridan and Harry Kaufman the Winners

The Stadium Concerts auditions, which have been holding interest for several weeks past, resulted in the selection of six soloists to appear this summer—two girls and four men. Three singers, two pianists and one violinist, were winners.

It is also interesting to note that those chosen, with one exception, are Americans, American trained. William Simmons, baritone, of New York; Louis Dornay, tenor, until last December of Holland and now of this city; May Korb, soprano, of Newark, N. J.; Helen Jeffries, violinist, of Albany, N. Y.; Frank Sheridan and Harry Kaufman, pianists, both of New York, carried off the honors. All are established artists, equal to the high standard set, "worthy to sing or play with the Philharmonic Orchestra."

William Simmons, who had his entire training in this country, is announced by the committee as "a perfect representative of the art of singing." Louis Dornay coached with the Dutch conductor, Willem Mengelberg. May Korb, known as "the child soprano of New Jersey," is a pupil of Sembrich. Helen Jeffries is a pupil of Kneisel and has been playing before the public for several years. Frank Sheridan, a typical New Yorker, has the artistic ancestry of an Irish father and a German Jewish mother and a Russian great-grandmother, who was a noted opera singer. He is a pupil of Louis Stillman, and a cousin of the late Charles Klein, the playwright, who went down on the Lusitania. Harry Kaufman is the well known accompanist for Zimbalist and others, and is now coming out as a virtuoso himself.

The Stadium Auditions Committee, of which Sada Cowen is chairman, has worked conscientiously and tirelessly in order to select these artists. Over 1,100 applications were made, and of these 150 came in too late. About 300 were persuaded not to enter the contest because they were not yet well enough qualified. The remaining applicants (over 700) were heard. The standard of the piano department proved to be the highest, and the two pianists selected to play at the Stadium were those who passed through the preliminaries, rather than any of the professionals who entered. Although hundreds of voices were heard, but three were chosen to enter the final hearing. The committee gave as a reason for this the lack of training in the fundamentals, in diction, interpretation and musicianship that was revealed, not the lack of good material. No violinists were selected from the preliminaries.

A permanent audition organization is to be formed, which will commence to function in the Fall, having offices in New York. Stadium auditions for next season will begin soon after Christmas. The present committee feels the urgent need of such an organization, the advantages and possibilities of which are vast.

At the final auditions, which took place Thursday and Friday, June 27 and 28, at Carnegie Hall, Mrs. Cowen, in a brief address preceding the hearings, told some of the purposes of the permanent audition committee. She stated that it is not only for the Stadium concerts that this work will be carried on. It will give artists a chance to be heard, and they will be assisted in every possible way if their artistic ability merits it. It will be a place for young artists to come for constructive criticism. It would also provide hearings for teachers, where the products of their studios could be heard. It will be a place for managers to come to find young artists. The committee will be composed of men and women of recognized musical ability (including no teachers), who will judge those appearing on artistic merit alone. It is aimed to have the artistic standard of the committee so high that the cooperation of musical organizations and orchestras may be enlisted.

Mrs. Cowen expressed her sincere appreciation of the

kindness and generosity of Adolph Lewisohn and the splendid cooperation of Mr. Guggenheimer and Mr. Judson; also of the excellent cooperative work of her efficient committee.

The Stadium concerts open July 6 for a season of forty-two consecutive nights.

COLUMBIA CONCERTS

JUNE 26.

Edwin Franko Goldman and his excellent band are growing in popularity with each succeeding concert. The attendance on June 26 (which opened the third week of concerts on the Green at Columbia University) far outnumbered any so far this season. At these concerts one hears from all corners only expressions of approval and delight.

The charming environment, refinement of the audiences (no matter how large), the interest displayed by all, as well as the finished playing of the band under the able guidance of Edwin Franko Goldman, place these concerts on an extremely high level. With so much to recommend it is no wonder that New Yorkers attend in large numbers, and express regrets that there are not nightly concerts instead of only three per week.

At this seventh concert the program was as follows:

Grand March—The Queen of Sheba.....Gounod
Overture—Il Guarany.....Gomez
Andante from Surprise Symphony.....Haydn
Excerpts from Carmen.....Bizet
Bourree and Gigue.....German
Cornet Solo—Cujus Animam from Stabat Mater.....Rossini
Ernest S. Williams

Nut-Cracker Suite.....Tchaikowsky
Excerpts from Grand Duchess.....Offenbach

Encores played by the band were: "The Thunderer" March, Sousa; "Chimes of Liberty," Goldman, as well as the latter composer's "Bit of Syncopation." The most popular was the new march, "Chimes of Liberty," for the presentation of which Mr. Goldman receives requests nightly. Ernest S. Williams added two encores.

JUNE 28.

Two American composers were represented on the program presented on Wednesday evening. Mr. Goldman with two of his spirited marches and his little intermezzo, "On the Green," and Charles Sanford Skilton with his two characteristic Indian dances—"Deer Dance" and "War Dance." There also were numbers by Wagner, Weber, Bach-Gounod and Ponchielli and the famous band master and his men acquitted themselves in the artistic manner which one has become accustomed to in all their work. Among the distinguished listeners on this occasion was City Chamberlain Berolzheimer, and in his honor the band played Mr. Goldman's "Chimes of Liberty," which is dedicated to Mr. Berolzheimer.

Ernest Williams' programmed number was an aria from "Samson and Delilah," to which the cornetist had to add the usual number of encores.

JUNE 30

Part I of the program for the ninth concert (which attracted a large audience), contained Schubert's compositions "Marche Militaire," overture "Rosamunde" and symphony in B minor ("Unfinished"), in the rendition of which Mr. Goldman infused much warmth and fire for which he was rewarded by receiving sincere and well deserved applause. Following the symphony, the members of the band were obliged to rise and accept their share of the applause.

Part II opened with a spirited performance of Auber's overture to "Masaniello." This was followed by a soprano solo, "Agnus Dei," Bizet, beautifully and effectively sung by Alveda Lofgren, who likewise responded to an insistent encore, Cadman's "At Dawning." Miss Lofgren who appeared for the first time at these concerts, made a decidedly favorable impression.

The two closing band numbers were: "A Song of India," Rimsky-Korsakoff, and "Old Folks At Home and in Foreign Lands." The latter is an interesting, ingeniously worked out parody. The work was enjoyed by musicians as well as by music lovers. Encores played by the band were: "Serenade," Moszkowski; Goldman's popular "In the Springtime" and "Chimes of Liberty," as well as "American Patrol," by Meacham.

Publication of a Unique Waltz-Song Composition by

M. B. BENCHELEY

Minneapolis Vocal Teacher

has been delayed for lack of appropriate words. The feasibility of publishing this composition as a Waltz Song without words for the coloratura voice is now considered. As a title which suggests the dancing motive of the music, pupils of this teacher have selected "SPRING COMES DANCING IN" as more expressive than "Spring Flowers," which was first considered.

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THE IMPORTANCE OF TRAINING A VOCAL STUDENT'S MIND TO APPRECIATE CORRECT TONAL POISE

By Wilson Lamb

In striving for clarity or a pure tone many unintentional errors are committed by teachers in their zealous effort to secure free tonal emission, without which no singer is properly equipped to cope with the English language and its difficult diphthongs and explosive consonants. But with the proper voice control the language is rendered as simple to master as the Italian or French.

A student of voice must have perfect control of breath that will enable him to sing the very softest passage without the tone losing its vitality and to increase volume from medium to fortissimo on breath inhaled, and at the end have a reserved amount of breath left. Some teachers insist upon the muscular protrusion or outward motion of the diaphragm; others insist on the inflation or inward movement of the diaphragm. Some demand that the tongue retain a furrow while singing; others, that the mouth be in an oval position. Many teach constant smile while some advice a lifting of the uvula on high tones until it disappears. Others set rules too numerous to mention.

But few teachers pay enough attention to the training of the student's mind. The very first effort should be to

ascertain the mental capability of the student to grasp vocal instruction as imparted. If the student is not capable of concentrating his mind to receive instruction, results will be meager indeed. In fact there will be but slight progress until the student has a mental concept of an ideal tone. Once that it is definitely established in the mind, progress towards his goal (the ideal tone) will be achieved. The mind will resent that which is wrong. Cloudy or breathy tones will be dispelled readily for clarity or pure tone.

Too much stress is generally placed on the mechanism of the throat. If absolute passivity of throat and facial muscles are taught the student while making the attack, results would be more satisfactorily accomplished. In order to bring about a quiet throat the student must relax the jaw with the tongue resting at the bottom of the teeth. With chest erect before inhalation, mouth slightly open, inhale through the nostrils. The student will find that the throat will open to receive the attack, and if aimed between the eyes, any part of the range can be sung with ease, and an absolutely clear or pure tone will be the inevitable result.

New York College of Music and New York American Conservatory of Music Hold Annual Commencement

It must be nearly half a century ago that the first commencement of the above institutions took place, and in this time no more brilliant affair is on record than that of June 16, 1922. The affiliated institutions, under the directorship of Carl Hein and August Fraemcke, have indeed flourished, sending into the musical world many hundreds of well prepared musicians, including pianists, violinists, cellists, singers, organists, harpists, composers, etc. These have made a name for themselves as executants or as teachers, filling highly important places throughout the country.

The high endeavor of the graduates may be seen by a glance at the accompanying program, containing many names well known in music. The concert was heard by an audience which overflowed Aeolian Hall:

Trio—for piano, violin and cello, B flat major, first movement, Rheinberger
Genevieve de Arteaga, Luella Lindsay, Mathilda Zimmler
Piano—concerto G minor, second and third movements. Mendelssohn
Estelle Stratton
Cello—concerto, first movement. Lalo
Maurice Brown
Piano—concerto G major, first movement. Beethoven
Joseph Meresco
Cello Ensemble:
Meditation. Wm. Ebann
Sonata D minor, second movement. Corelli-Ebann
Fifty members of cello class
Soprano—Ah, fors' e lui (Traviata). Verdi
Lucille Salzberg
Violin—chaconne for violin alone. Bach
Isabelle Zimmler
Harp—Suite No. 1, prelude, theme, tarantella. Pinto
Helen V. Pritchard
Violin ensemble—Andante religioso. Francis Thomas
Sixty members of violin class
Piano:
Impromptu, A flat major. Chopin
Alt Wien. Godowsky
Shepherd's Hey. Percy Grainger
Carl Oberbrunner
Awarding of diplomas, certificates and testimonials
by Director Fraemcke
Vocal ensemble—from Martha. Flotow
Solos: Leonora Heyman, Anita S. Bruehl, Elsie Matt, Marie
Gilroy, Marie Gewehr, Frederick Gummick, Howard
Dederick, Aug. Fischer.
Members of Vocal Class.

The opening trio showed excellent ensemble by the young pianist, violinist and cellist, making an unusually attractive beginning, and showing that the Hein and Fraemcke institutions devote attention to this highly important branch of music. Estelle Stratton, young, with good technic, has much musical talent, and promises much. Maurice Brown, whose individual cello recital at Aeolian Hall last spring is well remembered, played the first movement of the Lalo concerto with unusual skill. Joseph Meresco, pianist, has splendid technic and interpretative ability; he may be called a young artist already. When fifty cellists "paraded" on the platform it attracted unusual interest, of course, and when they played their teacher's (Wm. Ebann's) beautiful "Meditation" with broad tone (also a Corelli excerpt) there was tremendous applause, for it was a beautiful performance; indeed, one hearer called it "masterly." Lucille Salzberg has a sweet and mellow voice, with coloratura ability of high grade.

Isabelle Zimmler played the big "Chaconne" by Bach, a task for a virtuoso, with unusual technic. Although but a young girl, she showed fine accomplishment, with strength, vigor and sustained tone. When her E string broke toward

the end it did not unnerve her; she simply took another violin, and completed the serious work amid loud applause. Quite a beautiful and well applauded number was Helen V. Pritchard's harp solo. Sixty violinists shared in the playing of the Thomé andante, beautifully played, with big tone and expression, and bowing absolutely uniform, conducted by Carl Hein, that master of the art of the baton. Carl Oberbrunner is another splendid artist-pupil, for he plays with big technic and much temperament.

The closing operatic number was effectively sung, and the pleasant, frequently humorous, and always sincere and well delivered talk by Director Fraemcke, who gave out the diplomas, was highly enjoyed. Miss Salzberg, the soprano, is a pupil of Mme. Colombatti; the violin pupils studied with Messrs. Theo. John, Emil Thiele, Carl Klein, Jean Kovarik and Dirk Holland; the cellists are pupils of William Ebann, and the pianists of Director August Fraemcke, G. Kritzer and M. Castellanos. All these members of the faculty are to be congratulated on the splendid showing made by the young executants and singers. Following were the awards to students: diplomas: Walter Gerlufsen, Joseph Meresco, Frances Mulford, Gabrielle Palir, Rafaela Perez and Estelle Stratton; certificates: Genevieve de Arteaga, Cornelia Diener, Lillian Egli, Inez Giglio, Phyllis Mancuso, Bel Wright Pisculli, Lena Scolari, Florence L. Vastolo and Gladys Villari; testimonials: Marie Artz, Annette Delarbre, Miriam Friedman, Gertrude Finkelstein, Sister Mary Frederick—O.S.D., Helen Flocken, Mathilde Greenberg, Helen Gillespie, Lillian Kaplan, Alice Meginnis, John Prusak, Rose de Sisto, Anton Schwanderle, Leo Triolo, Janet Van Saun, Edith Woskoff, Martha Wegener and Charlotte Watson.

Eleven-Year-Old Pianist Scores in Debut

Beth Miller, an exceptionally talented child pianist, was recently heard in recital at the Nebraska Wesleyan University, Lincoln, Neb. She is a pupil of Carl Beutel, the director of the music department of this school. This little girl of eleven was also recently awarded the Class B silver medal at the student contest of the Nebraska State Music



BETH MILLER,

remarkable child pianist of eleven, who made a successful debut in recital.

Teachers' Association held in the same city. Relative to Miss Miller's recital the Lincoln Daily Star speaks of her work in the following terms: "She plays with all the ease and nonchalance of a finished artist, disposing of difficulties with apparently little effort. Her nuances, evenness of tones, pedaling, strength and clarity of the melodic outlines, were those of the mature artist. Her octaves, trills and beautiful legato were a delight. The Mendelssohn concerto in G minor was a remarkable test of the young pianist's ability." The program in full as given by Miss Miller is as follows: Beethoven, sonata in F minor, op. 2; Chopin, mazurka in G minor and valse in C sharp minor; Carl Beutel, Capriccio; MacDowell, polonaise in E minor, and the Mendelssohn concerto in G minor.

Claussen Engaged for Asheville Festival

Julia Claussen has been chosen to sing Delilah in the performance of "Samson and Delilah" at the Asheville Festival on August 9. This is a role that Mme. Claussen has sung in many of the important opera houses in Europe, and last winter at the Metropolitan in the first performances of the work given since Caruso's death. Several summers ago she sang it at the mammoth production of the opera given in the open air theater at Berkeley, Cal. On July 25 Mme. Claussen will appear in recital at Chapel Hill, N. C., and on July 14 in New York in concert.



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RAVINIA SEASON OPENS AUSPICIOUSLY WITH A FINE PERFORMANCE OF "BORIS"

First Night Completely Sold Out and Audience Most Enthusiastic—President Louis Eckstein Loudly Acclaimed—Didur, Harold, Alice Gentle, Anne Roselle and Rother Score Brilliantly in the Chief Roles—Chorus and Orchestra Excellent—"Madame Butterfly" Given Second Night with Dux as Cio-Cio-San, and Gentle, Kingston and Marr Also Scoring Success—Graziella Pareto Makes Debut in "Traviata" with Danise and Chamlee—Queena Mario, Anne Roselle, Harold and Ballester Triumph in "Bohème"—Hasselmans Conducts Delightful Orchestral Concerts

Ravinia, Ill., July 1.—What promises to be Ravinia's banner season began most brilliantly last Saturday evening, June 24, with a sparkling performance of Moussorgsky's masterpiece "Boris Goudounoff." Keen to the fact that music lovers in this part of the country had not heard "Boris" before, save for the two or three tentative performances given last Spring in the Olympic Theater by the Russian Opera Company, and realizing that there was then manifested immense interest in this famous opera and a desire to hear it under more auspicious circumstances with a star cast, President Louis Eckstein chose it as the bomb with which to open his season. That it proved another master stroke of this expert impresario is needless to add, the vast audience on hand and the vociferous enthusiasm bore out that fact. Thus, the opening night at this North Shore mecca for summer opera-goers was the usual "gala" night with a complete sell-out of the vast pavilion, the exhaustion of the seating and standing space in the side promenades, the utilization of the very railings as a point of observation, all of which means an audience numbering in the neighborhood of 6,500 or more persons.

First praise for the huge success of this opera wonderland—the like of which is not to be found in this country, or, it seems safe to say, anywhere else in the world—must be given to President Louis Eckstein, the one man alone responsible for the tremendous scope of this musical institution and the exalted place it occupies in the musical world today. Although Mr. Eckstein states that if the results of the opening night are not good—an experience which Ravinia has yet to undergo—he takes credit only for the weather; and if they are good, he takes no credit whatever, giving it to the singers, to the orchestra, to the conductors, and most of all, to his associates of the Ravinia Company. He is one to whom greatest credit and commendation is due. As is well known, in order to succeed, an opera company must first and foremost have a business manager at its head who not only knows the opera field

from A to Z and backwards, but is also a business man to perfection. In Louis Eckstein Ravinia has just such a man, who has given unstinted time, energy and even money to the Ravinia plan in its foundation, and today its stupendous success is a monument to this impresario, who has established for himself the appellation of "operatic genius." When Mr. Eckstein conceived the idea of Ravinia a decade ago, it was his aim to put it among the major opera houses in the world. That he has achieved this aim in such short space of time speaks in laudatory terms for his keen business acumen and elevating ideas. This opera wonderland is Mr. Eckstein's "fait accompli" and each year success has crowned his unflagging efforts. Would that there were more such operatic impresarios as Louis Eckstein! What successful opera companies there would there be! Too, he has surrounded himself with a business staff and associates whose capable handling of detail work—Mr. Eckstein is noted for his exactitude—and cooperation have helped to bring Ravinia to its present high standard and equal to the most portentous opera house in the world.

Ravinia's clientele differs from no other opera-going public in the matter of determination to test out each newcomer for itself, regardless of repute or high standing elsewhere. As one Ravinia devotee said, several years back, after four of that season's newcomers had definitely caught the fancy of the Ravinia public: "We love reputations, of course, when they are made elsewhere; but we, ourselves, do not regard any reputation as complete until it has been passed on and endorsed here at Ravinia." As it stands now, artists everywhere realize that the Ravinia endorsement has become one of international importance and ranks with those of such opera companies as the Metropolitan in New York and the Chicago company; in fact, any leading company in the world. Hence, artists today consider their operatic achievements not yet complete without the Ravinia stamp; thus, the finest in the land are engaged for the summer opera at Chicago's "Bayreuth." Ravinia, with its ideal surroundings—vast natural beauties, its roofed pavilion with seats for 6,000, its groves and dells and niches—offers unsurpassable diversion and entertainment for the vast clientele who journey from Chicago, Milwaukee, Evanston, Wilmette, Winnetka, Glencoe and other north shore cities and towns within easy reach.

"LOHENGGRIN" NOT EXTENT OF RAVINIA'S AMBITIONS.

Of the thirty-three operas making up this year's list of works to be presented, four are new to the Ravinia repertory. Nor are they content with this list, for President Eckstein states that next season he wishes to go farther still; to put aside some of the familiar favorites, and to add others. "Lohengrin" is a long way from marking the extent of Ravinia's ambition in the Wagner repertory, says Mr. Eckstein, who has plans in the making for Mozart's operas, and at least ten French works unknown in this country, which will be put into Ravinia's ready repertoire as the seasons roll on.

This season's list of newcomers includes Claire Dux, Graziella Pareto, Queena Mario, Bianca Saroya, Anne Roselle, Adamo Didur, Giuseppe Danise, Vicente Ballester and Pompilio Malatesta.

"BORIS GODOUNOFF," JUNE 24.

In opening the season with Moussorgsky's opera, with an unbeatable cast, President Eckstein played a trump card. Save for the minor parts of the two children and of the boiard, the cast was the same as sings it at the Metropolitan Opera House, with Adamo Didur dominating in the title role. "Boris" requires an all-star cast, and when given as on this occasion there is no cause to wonder why this celebrated opera has proved the most successful of modern

operas brought from Russia to this country. The title role makes considerable demands on an artist, for not only must he be possessed of vocal gifts of a high order, but also of exceptional histrionic ability. In Adamo Didur was disclosed an artist possessing these necessary qualifications to a fine degree and therefore his interpretation of Boris was remarkable. It is at times Mr. Didur gave the impression of overdoing the part—noticeable by a certain meaningless opening and shutting of the mouth—it perhaps was due to his earnest effort to give a most thrilling presentation. It is needless to add that he dominated the performance with his compelling force and scored a huge triumph at the hands of an amazed audience, who unhesitatingly placed the Ravinia stamp of approval on this new and splendid asset.

After an absence of two years, Orville Harrold made his return to the home of former triumphs, singing the role of the false Dimitri (Grigori). Here is an artist in the best sense of the word—one who, not yet content with his art, is constantly aiming for greater heights, until today he has reached a point of perfection with which his every performance is marked. He was welcomed back to the fold in warm terms by the Ravinia clientele. In a rather ungrateful role, Alice Gentle entered upon her fourth consecutive season and though she had but one act in which to convince her listeners that she is the skillful artist, she made every opportunity count and won individual success. Both she and Orville Harrold accomplished some exquisite singing in this third act—especially in the duet, which was exceptionally well done. Anne Roselle effected her debut in a rather obscure role—that of the governess—which shed but little light on her gifts. On Wednesday evening she sings Musetta in "La Bohème," at which time a full account of her merits will be set forth. In Leon Rother, Friar Pimenn had a splendid interpreter, proving this excellent basso a most reliable artist. The smaller roles were well handled by Bessie Morton, Philine Falco, Giordano Paltrinieri and Louis Derman.

The chorus, at all times, sang well, especially praise-worthy the singing of the men's chorus in the last act. The stage settings were splendid, for which much credit is due Armando Agnini, stage director.

The re-arranging of the orchestra has added materially to its balance and under the able lead of Gennaro Papi, conducting the difficult work without score, gave an excellent reading to the opera. Papi is a great favorite at Ravinia and when he was first seen threading his way among the members of the Chicago Symphony Orchestra to the dais, loud applause rose from the auditors and continued until he bowed in acknowledgment many times.

"MADAME BUTTERFLY," JUNE 25.

There was no let-down on the high standard set on the opening night and even though it was as "cold as Christmas" on Sunday night, music-lovers came out en masse to hear Claire Dux do "Madame Butterfly" for the first time in these surroundings and thereby make her initial bow to a Ravinia audience. The Dux voice is of light, lyric quality and therefore is better fitted to Ravinia than the huge Auditorium, where she appeared last season as a member of the Chicago Opera Association. She gave a sincere, sympathetic and wholly appealing version of the Cio-Cio-San role and sang it gracefully and most charmingly, yet there was lacking something of the dramatic fervor so necessary to depict the unhappiness of Butterfly. Nevertheless, she made a charming picture, even though she looked more American than Japanese, and won her way into the hearts of the devotees, who showered her with flowers and applause. Alice Gentle, one of the greatest assets Ravinia has, sang again Sunday night, taking the role of Suzuki. She sang and acted it most effectively and well deserved the hearty plaudits which rewarded her at the close of the second act. Morgan Kingston made an excellent Pinkerton; likewise, Graham Marr as Sharpless, who, together with Paltrinieri, Malatesta, D'Angelo, Falco and Toft, rounded out a splendid cast.

Papi was again at the helm and again conducted without score. If Papi would only keep his forces down and not allow them to drown the voices of the singers, as so often was the case through the course of the evening, the performance would have been still better.

"LA TRAVIATA," JUNE 27.

In each performance Louis Eckstein offers new attractions. On Tuesday evening, he presented a new Violetta in Graziella Pareto and a new Germont, Sr., in Giuseppe Danise, both of whom had not been heard before at Ravinia. There was also the first appearance this season of Mario Chamlee, the popular American tenor who proved such a favorite here last season. Miss Pareto made a most favorable impression from the very beginning through her simple, refined, lovely manner and her charming personality. Beautiful to look upon, she made a regal picture for the eye and with her sweet voice and excellent singing pleased the ear. Although small in volume, Miss Pareto's voice is of a lovely, liquid quality, flexible and true to pitch and exceptionally well handled. Her coloratura work was executed with clarity, smoothness and surety and she acted in the same simple, refined manner in which she sings, winning her way into her listener's hearts. She was assured of her welcome by the hearty enthusiasm of the delighted listeners.

Remembered for his fine singing at the North Shore Festival recently, Giuseppe Danise won instant favor, especially after his artistic singing of the "Di Provenza" aria. He afforded some pleasurable moments also in the duet with Pareto in the second act. There is criticism to make as to his costuming of the role; it lacked that distinguished mark characteristic of Germont, Sr., and therefore, left much to be desired.

Some of the finest singing and acting of the evening was set forth by Mario Chamlee, possessor of one of the best tenor voices heard on the operatic stage. Here is an American tenor who is fast reaching the top rung of the ladder of success and who is constantly striving for bigger things. With his rich, smoothly flowing tenor voice, Chamlee accomplishes exquisite singing—the result of his skillful use and control of his fine organ. His acting was on a par with his singing and his fervent conception of the part showed complete understanding of what he was about. He shared largely in the success of the night. The smaller roles were in the excellent hands of Philine Falco, the Flora; Paltrinieri, Gastone; Louis D'Angelo, Baron Dou-

(Continued on page 48)

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- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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FRIEDA HEMPEL

LONDON WELCOMES HEMPEL BACK

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Lucky America Eight Years Ago—Three Extra
Concerts Scheduled for October

Frieda Hempel sang in Albert Hall, London, on Sunday afternoon, June 11, and London welcomed its favorite back with open arms. The prima donna had not been heard in England for eight years—not since she "was captured from Europe by the lucky Americans." Stories of her triumphs in this country have steadily gone back to the other side, but London knew for herself. "Long before Hempel ever set foot in America, she was one of the most brilliant singers in Europe," says the London Daily Telegraph. . . . "a wonderful voice of quite extraordinary flexibility." The expectation was great and the realization greater. Hempel came back to them more wonderful than ever.

"How much better she can sing than she did then," commented the critic of the Daily News. "The American public is certainly right in making her one of its prime favorites."

The beauty of her voice, the perfection of her technic, her exquisite phrasing, her inspired musical feeling stirred the critics and the audience to the highest enthusiasm. But the beauty and striking personality of the singer, her charm of manner and her graciousness, were not forgotten. Nor was the now famous red velvet gown, that stirs memories of the old Italian paintings.

"It would be a thousand pities if the general public were to have no other opportunity of hearing her," declared one writer expressing the unanimous comment. And before Miss Hempel left for Switzerland three more London appearances were arranged for October.

HEMPEL ENTHRAILLS . . . A MILLIONAIRE'S POSSIBILITY.

"The loveliest music, sung with an ideal beauty—the voice, the technic, the understanding all beyond any fault-finder's grudge were the reward for going yesterday afternoon to Albert Hall," wrote the critic of the Daily News. "The memory of hearing Schubert sung by Frieda Hempel will last long . . . the lovely air of the 'Ave Maria' on these lips was like a lark singing and soaring. The 'Trout,' 'Youth at the Spring' and 'Impatience' were the other Schubert songs, and we counted them jealously. . . . This sweet voice has not been heard in London for eight years—like many other of the beautiful voices of today, it has been captured from Europe by the Americans. They are lucky; and yesterday it struck one that the compensation for the miseries of being a millionaire would be the possibility of persuading this woman with a bird's spontaneous ease of song to continue singing Schubert to one—to keep on and on."

DIVA'S SCHUBERT HIGHEST ART.

The Daily News critic, too, fell under the spell of Schubert. "Her singing of the 'Ave Maria,' with its depth of feeling, and 'The Trout' with its lightness and brilliancy and its subtle touches of humor and pathos, were the highest art," he said, "and 'Impatience' was perfectly sung. The way in which she managed the Ritornelle at the end of each verse—a dangerous pitfall for most—was ideal." He also enjoyed the 'delightful sincerity and feeling with which she sang 'The Last Rose of Summer.'"

And so did the critic of the Times, after chronicling Handel's "Sweet Bird," "in which Hempel's voice and the flute vied with one another like two nightingales in shady

woods. . . . She sang the 'Ave Maria' with unsullied purity, 'The Trout' and 'The Youth at the Spring' brought us to the water itself, and in 'Impatience,' the mill stream was not far off. . . . The Norwegian 'Echo Song,' in which she accompanied herself at the piano, was particularly effective, and its long calls and echoed responses showed the peculiar beauties of her voice and of her frank yet impersonal style of singing.

A MOMENT OF ECSTASY.

"If we, on this side of the Atlantic, sometimes feel a little hurt that the many musical children whom we have fostered have deserted us in response to the greater glamour and acclamation which awaits them on the other side, we can at least be thankful that in their hearts they feel the call to devote a chance and occasional Sunday afternoon to those who gave them if not their birth, at any rate their birthright," commented the writer on the Daily Telegraph. . . . "Yesterday afternoon we welcomed back Frieda Hempel, a singer who made a great appeal to English audiences before she obeyed the far-away call. Those qualities which endeared her then are still in her possession, as she showed us yesterday—the clear, flexible, pure-toned voice, and the faultless way of using it. . . . The song which displayed the pure loveliness of Miss Hempel's voice to the greatest advantage was the grand aria di bravura, 'A vous dirai-je, Maman,' which was a moment of ecstasy."

TONES LIKE STRING OF SPARKLING GEMS.

The Morning Post felt that if the singing of Hempel had no other attraction to offer than unusual purity of tone and flexibility of technic, it would still be capable of casting a spell of attention—and to those rare gifts she made a display of temperament in songs of Schubert which touched chords of appropriate

feeling, and imparted a special significance to the oft-sung "Ave Maria." Speaking of the florid music of Handel's "Sweet Bird" and the Mozart-Adam, "A vous dirai-je, Maman," the writer adds, "Each note, including C's and D's in alt, was like a well-cut gem, and the chain was strung together in curves of phrasing which were altogether gracious. . . . All her numbers were given with like distinction."

The Pall Mall Gazette says, in part: "Frieda Hempel combines a beautiful voice with rare technical skill. The former is of warm coloring, flexible and faultlessly true, and she has made of it an obedient instrument that will perform any task entrusted to it. One group was devoted to the songs of Schubert. The performance was transcendental. . . . Then the charming simplicity of Mozart's 'Lullaby' and the wonderful tonal gradations of the Norwegian 'Echo Song.' . . . The perfect moments followed each other like pearls on a string."

TRILLS AND ROULADES ASTONISHING.

The Star says: "She has become one of America's great favorites, and rightly so. She not only makes use of a singularly beautiful voice, but she sings like a true artist. She sang Handel's 'Sweet Bird' with wonderful ease and accuracy, and expression, too. As an encore she sang Mozart's 'Lullaby' and here she showed perfect art. This was followed by a group of Schubert songs in which her variety of expression, her purity of style and her beautiful phrasing were a rare joy. . . . In the Norwegian 'Echo Song,' her trills and roulades were astonishing. . . . All the ladies envied her red gown." W. W.

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IN AMERICA

January, February, March 1923

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SCOTTISH FESTIVALS DEMONSTRATE GROWING IMPORTANCE OF COMPETITIVE MOVEMENT

Over 16,000 Compete in Glasgow and Edinburgh Alone—Walford Davies, Ernest Newman, John Drinkwater and John Masfield Among the Adjudicators—Nan Donaldson, a Perth Contralto, Wins Gold Medal

Edinburgh, June 9.—There is nothing in modern musical activities more significant of progress, or more essentially universal in its appeal, than the competitive musical festival movement, and America would be well advised to follow the British ideal in this direction. The competitive idea has, through the movement, fostered an interest in music and a desire to become expert executants thereof, in the minds of thousands of young people who, in other circumstances, would probably never have given it a pass-

effectively by means of a few figures applying only to Glasgow and Edinburgh. In the former city then, there were 107 different classes, 48 sessions, and over 10,300 competitors. The entries included 234 choirs, 38 vocal duets and quartets, 640 vocal soloists, 171 instrumentalists in solos, duets, trios, quartets, quintets, etc.; and 270 elocutionists. In Edinburgh there were 6,000 competitors, contained in 880 entries, which included 137 choirs, 340 vocal soloists, 240 instrumentalists and 130 elocutionists.

These figures, if they do nothing else, should serve to demonstrate the profound and far-flung influence of the movement; but wide as it is now shown to be in effect, its possibilities are infinitely wider still, and should it eventually extend to America, as indeed it cannot fail to do, who would be bold enough to estimate the immense extent, and enormous world-wide importance, to which it may yet attain in the economy of educative musicality.

WILLIAM SAUNDERS.



DELEGATES AT THE FIRST ANNUAL CONFERENCE OF THE BRITISH MUSICAL FESTIVAL FEDERATION HELD IN EDINBURGH.

Left to right: Robert F. McEwen; F. H. Bissett, chairman Glasgow and Edinburgh Festival Committees; W. Deans Forster, Newcastle-on-Tyne; John Graham Smith, of the Musical News and Herald (London); Sir Henry Hadow, noted musical scholar; H. Plunkett Greene; Miss Maddock, general secretary, Musical Festival Federation; George Campbell, president, Edinburgh Opera Co.; Hugh S. Robertson, conductor Glasgow Orpheus Choir; David Latta, secretary, Edinburgh Musical Festival Committee; Robert McLeod, organizer of Musical Studies; Major Bevan, Educational Organizer, Music Trades Federation. (Photo by William Saunders, Musical Courier Correspondent.)

ing thought. The results are already very noticeable, firstly, in the steadily rising standards of taste and accomplishment, and secondly, in a very marked and unqualified improvement in the music trade and industries, and in the status of the profession generally. For many months past the best teachers in Edinburgh and Glasgow have been employed during every moment of their time, and many of them have waiting lists of not inconsiderable length, and an analysis of the pupils in question shows that the percentage of candidates for Musical Festival honors among them is by no means small.

May is the month par excellence of the Musical Festival movement in Scotland, and while, in that month alone, its activities have been felt from Galloway to the Grampians, and from Lanark to Dundee, there can be no question that the true magnetic centers were the eastern and western capitals of the country, Edinburgh and Glasgow. For three weeks there has been a veritable welter of competitive singing, playing, and reciting between these two cities, and not a few surprises have emerged as a result. The best choir and folk-song performances were heard in the west, but where delicacy of execution and culture were required, Edinburgh stood pre-eminent. That is why the folk song becomes an art song there, and the art song receives an interpretation which, for general merit and intellectuality, would not be easy to beat. Yet in the general class of vocal solos, the gold medal did not remain in Edinburgh, Nan Donaldson, a Perth contralto, being the fortunate winner.

At both festivals there was also a distinct improvement in the size of the respective audiences, which likewise is a decidedly healthy condition of affairs. Many, of course, were attracted by a feeling of curiosity respecting the distinguished personalities who adjudicated. It is a clearly demonstrable fact, however, that the majority attended from a genuine love of the art, in many cases engendered by the festival atmosphere. And then every competitor would no doubt have been doing everything in his or her power to induce his or her sisters and cousins and aunts, not to mention the many other relations, real and implied, to attend the one session at least at which he or she happened to be performing.

All this notwithstanding, one of the most significant aspects of the movement is the fact that it is not only merely approved, but is actually encouraged in a practical way by the most distinguished musicians in the country. The adjudicators in Glasgow were Dr. H. Walford Davies, Plunkett Greene, Julius Harrison, F. Bonavia; and for elocution, John Drinkwater and Mrs. Tobias Matthey. In Edinburgh we had Dr. H. Walford Davies, Dr. W. G. Whittaker, and Ernest Newman for the vocal classes; Frederick Dawson for piano; Miss E. G. Knecker for violin; Mrs. Matthey and John Masfield for elocution, and Dr. Neil Munro for the Gaelic classes. These are all individuals who occupy positions of the highest eminence in the respective branches of the art which they have made their life work. To demonstrate the estimation in which the festival movement is held in Britain we publish a photograph of the chief delegates present at the first annual conference of the British Musical Festival Federation, held in Edinburgh.

When all is said and done, however, it is not alone the number of distinguished personalities connected with a movement that ensures the success of that institution. The real criterion is the fact whether or not it fulfills the special function for which it exists. That the festivals are fulfilling that particular function can be shown most

Prominent Musicians Escape Wreck

Reinald Werrenrath, his teacher, Percy Rector Stephens; Jeannette Vreeland, the soprano, who in private life is Mrs. Stephens; a party of friends and many passengers traveling on the fast south-bound Montreal train on Saturday, June 24, just missed crashing into the north-bound Delaware and Hudson Montreal express when that train was wrecked on the single track line of the Delaware and Hudson Railroad four miles south of Westport, above Port Henry.

The baritone was coming back to New York City from camp in the Adirondacks to fill some concert engagements prior to a two weeks' cruise on the New England coast in the middle of July, and Mr. Stephens was trying to make train connections for Albany, where he was to have met Herbert Witherspoon and Oscar Saenger, en route to Chicago. (All three men are to teach at the Chicago Musical College for the summer course.) Needless to say, no train connections were possible, as the Montreal train on which the Werrenrath-Stephens party was traveling was nine hours late.

After several hours a wrecking train cleared the two sidings sufficiently to permit a relief train to come down back of the train on which Mr. Werrenrath and Mr. Stephens were traveling and take the wrecked passengers to Plattsburg. Then, in order to permit the travelers to reach their destinations, trains were run north and south up to the wreck, and a laborious exchange of passengers and baggage was effected around the wreckage, through the swamps and fields on the sides of the railroad bed.

A peculiar coincidence happened in connection with the delays caused by the wreck. The Montreal train stopped across the only road which intersected the fields for many miles. This road was the one which led to Camp Dudley, where Mr. Werrenrath as a boy had spent five summers from 1899 to 1903, inclusive—the first two summers having been spent as a student and the last three as teacher in charge of his own tent. It was as a boy at this camp that the singer first met Deems Taylor, the music critic of the New York World, with whom he later became a great friend, a brother student and roommate through New York University, from which they were both graduated. Mr. Werrenrath had not seen this road for nineteen years, and might not have for another nineteen, if ever, had not the wrecked train caused the one on which he was traveling to stop right on that spot.

Thibaud's Many Orchestral Appearances

Jacques Thibaud, French violinist, gave his twelfth recital in Paris this month. Returning to America next October, he will play with the New York Philharmonic, Philadelphia, Cleveland, Minneapolis and St. Louis Symphony orchestras.

Bruno Huhn on Long Island

Bruno Huhn has arrived from Europe by the Orduna and gone to Hunting Inn, East Hampton, Long Island, to remain until September 1. A number of pupils have gone there to study voice and repertory with him.

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ACROSS THE COUNTRY

Andalusia, Ala.—Dwight Anderson, American pianist, is conducting a two months' class here under the management of Mrs. T. F. Plummer, which began the first day of June. Lessons in musical appreciation will be given weekly. Mr. Anderson was the prize winner in the song contest conducted by the Ohio Music Teachers' Association during 1920, with his "Winter Twilight." Four other songs—"The Rainbow," "Thoughts," "A Song of Pelagia" and "The Hawthorn Hedge" are winning him new friends. Mr. Anderson made a concert tour last spring with Florence Golson, the noted Alabama blind composer.

Mrs. Annie Laurie Sigler, a prominent piano teacher of Opp, Ala., is spending the summer here studying with Dwight Anderson.

Dwight Anderson is offering a scholarship in piano. This is open to anyone from anywhere, the requirements are that the applicant must play from memory one study from Bach and two pieces by any standard composer. Each contestant must be an enrolled pupil, and the prize winner will be refunded his or her tuition. Scholarship entitles the winner to two private lessons each week during the months of June and July, and admission to the harmony and musical appreciation classes. J. P. M.

Augusta, Ga.—Recitals are in full force at most of the music schools. An interesting one was that of Mt. St. Joseph, in which Catherine Cooney, Nell Pope, Evelyn O'Dowd, Angela Rice, Louise Kuhlke, Margaret Mary O'Connor, Margaret Cottello, Catherine Callahan and Angela Reid took part.

The students of the Catholic High School presented a special vaudeville program on June 2, under the auspices of the Parent-Teachers' Association, and directed Ellie Kelly Boone.

Effie Beibling arranged a striking program for the society vaudeville, given at Tubman High School for the benefit of the fund to send Confederate Veterans to the Reunion in Richmond. Among those who took part were Punaro's Orchestra, Emma Laster, Josephine Plunkett, Marion Page, Elizabeth Lamback, Dorothy Story, Florence Henderson, Eleanor Bearden, Mary Anne Bush, Bettie Beaver, Alice Moore, Frances Perney, Madie May Jarrell, Charles Valentine, Lucile Meyer, Elizabeth Crenshaw, Alice Danforth, Ruth Harden, Laura Baxley, E. W. Brodie, Carolyn Ezler, Sue Brittingham, A. J. Culley, Tom Teague, Leo Cotter, John Chapman, Sykes New Fivem, Mrs. Gordon Harrison, Harry Fourcher and Emma Plunkett.

Agnes Cline entertained with a musicale at the studio of her teacher, Signora de Fartitis. Miss Cline has been studying for two years with this teacher and her voice, a lyric soprano, shows great promise.

Olive and Jeanie Benson presented their pupils in recital at their home in North Augusta. Those presented were: Margaret Turner, Gladys Buckner, Kellah Miller, Theodore Kershaw, Louise Matthews, Annette Klemt, John Kershaw, Violet Heath, Anna Guess, Irene Daffin, Alice Peebles, Dorothy Bredenburgh, Eula Mitchell, Beulah Bouterse, Florrie Belle Graybill and Carleton Sample. P. G.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio—(See letter on another page.)

Cleveland, Ohio—(See letter on another page.)

Dallas, Tex.—(See letter on another page.)

Denison, Tex.—Ethel Rader, a Denison (Tex.) soprano, was enthusiastically applauded by a large audience at the Denison High School, May 17, when she appeared in a song recital. Miss Rader was the first Texas girl to receive the scholarship offered by the Texas Federation of Music Clubs, through Oscar Seagle of New York. Four years ago she won first prize at a Houston contest; she also won honors at the Chicago Musical College and received a scholarship to the Herbert Witherspoon studios. Miss Rader has appeared as soloist in Chicago, Brooklyn, New York and Cleveland. She has also studied with Richard Hageman of Chicago. This spring, Mme. Schumann Heink, after hearing this gifted singer, commended her very highly. The program on this occasion included several big arias and interesting groups of shorter songs. The critics were lavish in their praise of her lovely voice, her artistry and her personality. Cara Phillips of Kidd-Key Conservatory, Sherman, assisted, giving delight with her piano solos as well as sympathetic accompaniments. Miss Rader has taught for the past few years at this conservatory, of which she is a graduate. She has given concerts in Texas and Oklahoma this spring and has bookings for 1922-23 through the Texas Federation. B. G.

Detroit, Mich.—The Detroit Concert Direction, Isabel J. Hurst manager, announces for the season of 1922-23 a series of artists' concerts at Orchestra Hall, including the following well known artists: Chaliapin, Martinelli, Rosa Ponselle, Mischa Elman, Mirovitch, Nina Tarasova and Isadora Duncan with twenty-five dancers from the Moscow ballet. B. G.

Easton, Pa.—Thomas E. Yerger, organist of Zion Lutheran Church of this city, has been elected organist of Lafayette College, where he is a teacher in the mechanical engineering department. He will assume his duties in the fall.

In recognition of its being Eudora Seager's last Sunday with the Brainerd-Union Presbyterian Church, she having been chosen for the contralto of the First Reformed Church Choir of this city, a special musical service was held on June 25. Miss Seager sang "The Fourth Word" from "The Seven Last Words," by Dubois. Thomas Achinbaugh, violinist, assisted in this service, which was under the direction of Harlan E. Woehrl, organist.

On June 29 the Hay School of Music graduated in the vocal department Helen G. Kleinhans and Esther M. Stein; Beatrice M. Hillpot and Sarah Cheesman, in the piano department, and Grant L. Bartholomew in the violin department. An interesting graduating program was given before a large audience in the auditorium. G. B. N.

Fitchburg, Mass.—The Girls' Glee Club of the Fitchburg State Normal School made its debut in a delightfully arranged and finely presented concert on June 9, before a

large audience. The club, organized early in the season and working faithfully throughout the winter under the direction of Elizabeth D. Perry, supervisor of music, promises to become a permanent part of the musical life of the school, where a men's glee club, under the direction of Henry J. Clancy, has been maintained during the two past seasons. The concert by the new club made a favorable impression and was varied and interesting throughout, presenting arrangements of several of the old time classics, folk songs and modern songs. The assisting artist was Laura Littlefield, soprano, from Boston, who sang two groups and an aria. Mrs. Littlefield contributed materially to the success of the concert. She was ably assisted by Dorothy Parker as accompanist.

Another interesting concert was given by the Fitchburg Girls' Club on May 8, when the glee club of that organization, under the direction of Grace Wray, assisted by the Mandolin Club, gave a varied program. The soloists were Gladys Marion and Rose Buono, who were also heard in duets which were among the popular numbers of the evening. The members of the Glee Club are Gladys Marion, Margaret Scanlon, Irene Avery, Rose Buono, Bessie Barrows, Esther Leonard, Ethel Leonard, Rita Rousseau, Elizabeth Michaelson, Mary Kangas, Julia Taylor, and Helen Andrews. Mrs. Walter F. Sawyer was the accompanist.

The Scottish Musical Comedy Company, of Boston, including John E. Daniels, Leverett B. Merrill, Danie Ross, Victor Gilbert and George Smith, with the Irvine Sisters, dancers, and Alice P. Gilbert, pianist, were heard in a musical setting of Robert Burns' "Tam o' Shanter" at the Lyric Theater in this city, on June 20. The program also included arrangements of many old Scotch songs and airs and attracted an unusually large audience.

John T. Frandila, a talented local violinist, was heard in recital on May 8, at Wallace Hall, assisted by Cecil Champney, soprano, and Alice R. Pepin, accompanist, both of this city. Mr. Frandila gave up his studies in the Fitchburg High School two years ago, and since then has been studying at the New England Conservatory of Music. His recital indicated rapid and consistent advancement and was enjoyed by a large audience of friends.

The young folks of the First Methodist Church offered a unique musical event on May 12, when they presented an "Old Folks' Concert" in costume. The soloists were Mrs. Ralph Gilchrist, Grace Woods, Frances MacFarlane, Grace Newcomb, Mrs. M. G. MacGregor, John H. Fletcher, John Hollows, Heber Bailey, and Harland Brooks. Grace Woods had charge of the arrangements, and Harriet Tibbetts was the accompanist, and Roland Dempsey director of the chorus.

George Wellington, one of Fitchburg's younger musicians and recently associated with the Hultman School of Music at Worcester, has been engaged as organist at the Pilgrim Congregational Church at Leominster.

Herbert C. Peabody, organist and chorister at Christ Church and president of the Fitchburg Choral Society, was tendered a surprise party on May 9 by the choir of Christ Church. The evening was one of pleasure in both a musical and social way. A gift in gold was presented Mr. Peabody by Louise Frost on behalf of the assembled guests.

A recital was given in Wallace Hall on May 22 by Helen Demmler, daughter of Mr. and Mrs. Paul Demmler, who has for some time been a student at the Faelten School for the Pianoforte at Boston. Miss Demmler was assisted by Carl Faelten, head of the school where she is a student, and Karl Zeise, cellist. Miss Demmler proved a capable artist who is making rapid progress, and the program was enjoyed by a large audience.

In accordance with an annual custom, the musicians of Fitchburg and the adjoining city of Leominster who play in the brass bands of the two cities united in a concert this spring at City Hall on May 21. Angelo Truda, director of the Fitchburg Military Band, conducted a varied and exceptionally well rendered program, in which sixty musicians participated. The soloists were Grace Oakes Bowker, of Worcester, soprano, and Fortunato Sordillo, of Boston, trombonist. The event was arranged by a group of ten musicians from the two cities, under the direction of George E. Wheeler. B.

Garnett, Kans.—Most important among the recent musical activities here is the establishing of a music studio, in which Electra Gifford, of Kansas City, was instrumental. She will be here periodically as a voice teacher. Among other things which the studio makes possible is a place for the teaching of orchestral instruments.

The Ladies' Music Club is planning for a year's work devoted largely to American music, and is co-operating with Emma Paxton, supervisor of public school music, in preparing for a music memory contest to be put on during this coming school year.

Several teachers are holding special summer sessions, while others are already away, resting or studying.

The pupils of the eighth grade sang delightfully Aikins' "Fairy Festival" for their graduating night.

An evening of "Native Indian Music" was given by the glee clubs of the high school and was a revelation to many of the ability of children of this age to comprehend and execute artistically music of this type. E. F. P.

Green Bay, Wis.—About fifty students of the Larsen Conservatory of Music participated in a concert at Elks' Hall, June 22, representing the vocal, piano, orchestral and band departments under the direction of Eduard Dufresne, Mrs. Walter Larsen, Walter Larsen and M. J. Heynen, respectively. A crowded house expressed appreciation of the talent, musicianship, accuracy and stage presence of the various performers. The Students' Symphony Orchestra opened and closed the recital with pleasing selections and the Junior Orchestra, conducted by Roland Schroeder, contributed to the program. Others appearing as soloists were: Milton Kuene, flute; Wendall Rather, saxophone; Julius Vigaux, Wilfred Bogart, Roland Schroeder, Albert Germanson and Marian Ahearn, violin; Elsa Grimmer and Manuel La Porte, piano; Mrs. Norbert Roy and Lucille Hogan, vocal (Catherine Hall, accompanist, and Loyal DeClerc, flute obligato). The sextet from

(Continued on page 42)



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OPINIONS OF THE PRESS**An Unqualified Success for Hagar**

The 1922 Bach Festival at Bethlehem, Pa., marked Emily Stokes Hagar's first appearance with that organization, and, according to both the public and the press she scored an unqualified success. Extracts from some of the comments of the critics are reproduced herewith:

Her soprano offerings were given with a clearness and distinction that at once won her a place in the hearts of the big assemblage.—Philadelphia North American.

(Headline) Emily Stokes Hagar, of Philadelphia, Scores Instant Success in Her First Performance. . . Especially in view of the fact that this was her debut, Mrs. Hagar's success was remarkable. She comprehended at once the feeling of the music and the spirit of the occasion. Her voice carried well without seeming effort and never became strident or raucous in its declarative power.—Philadelphia Public Ledger.

Mrs. Hagar came prepared modestly and with the fulfillment of every requirement to meet her task. It was with evident reverence and exaltation of spirit, in fact, that she met the opportunity to justify Dr. Wolle's selection of her to fill so important a position, and she had no difficulty in giving assurance that she had been well chosen. Her voice is of just the quality required for the Bach music—of fair volume, clear, flexible and rising easily to an encompassing height. Though rather "white," particularly in their upper reaches, Mrs. Hagar's tones add sweetness to their purity, the middle tones being the most sympathetic, and her voice blended in perfect union with those of Miss Alcock and Mr. Murphy, in the duets between soprano and tenor and soprano and alto, which formed her part of the work, such solo passages as she had in these numbers also being admirably executed.—Philadelphia Bulletin.

Mrs. Hagar made her first appearance as a Bethlehem soloist and did splendidly. Her beautiful voice had the double merit of carrying well in the solo passages and of blending perfectly with those of Mrs. Alcock and Mr. Murphy in the duets.—Philadelphia Evening Ledger.

Like all the other soloists who have sung with Dr. Wolle's organization, she seemed to fall automatically into the spirit of the festival, render her solos with a clarity of tone and profundity of feeling that caused them to stand out as high marks in the afternoon's performance.—Philadelphia Inquirer.

That she so easily fell in with the ways of the festival and adapted herself to its exacting tradition adds much for her real and marked ability.—Philadelphia Public Ledger.

Sung in good Bach Style.—Wilkes-Barre Evening News.

Sang with intelligence and impressed us by her serious regard for the score.—Easton Express.

A good voice.—Christian Science Monitor.

Mrs. Hagar registered a notable triumph. She is a vocalist of distinctive excellence; has a voice that is strong and skilfully handled, yet appealingly repressed to the religious quality appropriate to Bach's Mass.—Bethlehem Globe.

Tittmann a Favorite at Bach Festival

Charles Trowbridge Tittmann has appeared for a number of years as soloist at the Bach Festivals, conducted in Bethlehem, Pa., by Dr. J. Fred Wolle, and is a great favorite there.



CHARLES TROWBRIDGE TITTMANN

Accompanying are extracts from two of the press notices which he received this year, both of them dated May 27:

Mr. Tittmann also made a good impression in the delivery of the one important bass solo in the first part of the "Passion" music.—Philadelphia Evening Bulletin.

Mr. Tittmann, the bass, contributed his share to the success of the day. He had four arias and contributed in these as good work as he has shown since appearing at Bach Festivals here.—Bethlehem Globe.

Joseph Malkin Lauded on Farrar Tour

As assisting artist on tour with Geraldine Farrar, Joseph Malkin, the widely known cellist, won much eulogious praise from both public and press. While in Minnesota and Wisconsin, Mr. Malkin's share in the press comments was as follows:

Those who came to hear Farrar left talking of Farrar and Gunster as well as of Joseph Malkin, the light fingered cellist. As great as Mr. Gunster may have been in his song selections, so great was Malkin with his cello. His renditions were beautiful. His interpretation of the Rimsky-Korsakoff "Song of India," immortalized by Fritz Kreisler and desecrated by the jazz band players, was one to be marveled at. This is also true of his rendition of the Popper "Hungarian Rhapsody."—The Daily Virginian (Virginia, Minn.).

The program opened with Mr. Malkin, master cellist, whose fine artistry was immediately felt in his first number, the Lalo "Intermezzo," to be followed by the spirited "Song of India" and Hungarian Rhapsody, earning him recalls. Mr. Malkin drew a tone of velvet sweetness and showed himself at all times worthy of the high artistic association to which he contributes so much.—Eau Claire (Wis.) Leader.

"The best I ever heard," was the general verdict for Joseph Malkin on the cello. His playing of the Hungarian rhapsody gave him encore after encore.—Chippewa Herald, Chippewa Falls (Wis.).

Mr. Malkin's wizardry with the cello brought forth warm and hearty applause. He handles a cello as if it were his most precious possession, and when his bow touches the strings the notes drop like liquid pearls or rise in waves of harmony. The familiar composition, "A Song of India," by Rimsky-Korsakoff, was done

charmingly, while his "Hungarian Rhapsody," by Popper, was even more impressive.—Duluth (Minn.) Herald.

Joseph Malkin, the cellist, played first an "Intermezzo" by Lalo and played it beautifully, appreciatively and ably. In his second group, which was also his last, he rendered the intriguing music of Rimsky-Korsakoff's "A Song of India" in a manner appropriately appealing, and then he played wonderfully a "Hungarian Rhapsody" by Popper and roused the audience to a storm of insistent and appreciative applause, the high mark of sincere appreciation and enthusiasm of the evening.—Wausaw (Wis.) Daily Record-Herald.

Mr. Malkin is no dreamer. He does not bow his instrument with an eye to the strings and a thought for the music. His artistry is the more admirable because it is conscious but not studied. When he played Rimsky-Korsakoff's "A Song of India," the magic and richness of the melody was enchanting, while the weird, wistful tone and the dreaminess of the theme were conveyed in a manner sustained and imaginative. Popper's Hungarian rhapsody has more variety of movement and emotion and gave the cellist a wider field for the display of his talent. He was light in his handling of the gay and graceful portions of the piece, energetic in the moments of power, and sympathetic and passionate in the outburst of emotion, the cadences swelling and subsiding, now soft, now vigorous, as the theme expanded. The audience insisted on two encores and was eager for a third.—Winona (Wis.) Republican Herald.

Amy Neill Winning Laurels in London

The appended glowing tributes were paid to Amy Neill following one of her recent London recitals:

An expanded and matured style was shown by Amy Neill, the American violinist, who made her appearance in England at Aeolian Hall yesterday. She now stands very high indeed on the plane of lady violinists. Her technical attainments are remarkable for their finish. Her thirds, her harmonics, and her staccato in the Paganini concerto were wonderfully perfect, and with them there was a good legato, musical tone, and a personal expressiveness. In these days of excessive growth it is difficult to see the wood by reason of the trees, but there can be no question that this very youthful American girl promises, and more than promises to become one of the great violinists of the age. A second recital is announced for May 11, and no one interested in the violin should miss the opportunity of hearing one of the most remarkable female exponents the age has produced.—Morning Post, April 28.

Amy Neill, a young violinist who gave a recital at the Aeolian Hall is an American artist of rare ability.

She has not only a beautiful tone and fine technic, but she has also real personality and musical feeling. She played the "Devil's Trill" sonata of Tartini and the Paganini concerto in D major with brilliance and purity. In smaller works by Bach and Mozart, as well as some modern American works, she also played with no small feeling.—Evening Standard, April 28.

Tartini is usually presented to us as the young violinist's passport to fame; as such he is dull as any official document could possibly be with his summarized descriptions. But yesterday afternoon we had the rare pleasure of hearing him at the Aeolian Hall as a creator of really violinistic music. Amy Neill began her recital with the "Devil's Trill" sonata, complete with Kreisler's Cadenza, and after hearing her performance we felt that we could shake the dust from off the leaves of this forsaken composer's works and restore them to their rightful place. The most striking thing about Miss Neill's playing is her complete control at all times; and yet her control is not an illusion. There is beneath her calm and detached manner a warmth of temperament which comes to the surface in waves whenever there is a climax to be made; she thinks in broad, sweeping outlines and never wastes her efforts on the smaller emotional points. You feel all the time as if she were taking you on a long march. At first you wonder what will be the end, but you never once lose faith, and she stirs you on and on with her virile technic until suddenly the road is flooded with the light of achievement and your heart is glad. This was the feeling which her playing of the Paganini concerto gave us. In a group of smaller pieces at the end she seemed to go on from strength to strength, and was greeted with enthusiasm by the audience.—Telegraph, April 28.

Press Praise for Jerome Swinford

The Newark News of May 9 had the following to say in praise of Jerome Swinford after his appearance at the Newark Festival with Godowsky and Sundelius:

Introducing himself by means of Milotti's "Povero Marinar" and de Curtis' "Carmen," in both of which he was accompanied by the orchestra, Mr. Swinford so commended himself that he was promptly encored. In the cantata, "Tyre the Fair," he renewed admiration for his unruffled mellow tones, his dexterity in using them and the sincere feeling with which he imbued his singing. His voice was ample in volume for the hall (seating 8,000) and his diction excellent.

According to one of the dailies of Quincy, Mass., Mr. Swinford was given a rousing ovation when he appeared in that city May 10 and 11. He has a particularly smooth and melodious voice over which he has excellent control and he presents his numbers with an unusually dramatic effect, his distinct enunciation adding greatly to the enjoyment of his audience.

Another recent engagement filled by the baritone was in Passaic, N. J., when one of the critics wrote that his singing of the "Vision Fugitive" from "Herodiade" was a rare treat. The warmth of his voice, the clarity of his diction and the fineness of his phrasing were most praiseworthy. He was promptly encored after each number.

Tributes for Kelly Pupil

At one of Thomas James Kelly's recent musical "causeries" at the Cincinnati Country Club, the assisting artist was his student, Jane Beats, of whom many excellent things were said. The Cincinnati Enquirer paid her the following tribute:

Miss Jane Beats, of far-off Nebraska, was Mr. Kelly's graceful and interesting interpreter of the afternoon, her great poise, rare and faultless diction and wide range of tone belied her youth and giving to the fascinating quality of her voice a distinction that the enthusiastic audience did not overlook and which was in itself ample illustration of the force of Mr. Kelly's pertinent and altogether delightful remarks.

The Cincinnati Times-Star had also the following appreciative lines:

"Interpretation," was Mr. Kelly's topic, and through his discourse ran a sentence like a golden thread. "The letter killeth, the spirit maketh alive." He had divided his talk into a prologue and several episodes and in between these sections were charming poems set to music that he first read and then had sung by Miss Jane Beats, of the Conservatory of Music. Miss Beats, a western girl of much charm, was a living example of what Mr. Kelly had to say of interpretation, for she gave forth in clear cadence the soul of poet and composer.

Julia Claussen Appears in Dallas

After Mme. Claussen's successful song recital in Dallas, Texas, the papers were lavish in their praise of her, speaking particularly of her artistry and the sympathetic quality of her voice. Following are a few of the press excerpts:

"Mme. Claussen has long been noted for the sympathetic qualities of her rich and melodious voice. The audience last night was charmed with her voice and the pleasing personality which she

possessors. There is a quality to Mme. Clausen's voice which gives it a wonderful appeal and which few other mezzo-sopranos possess. Her program numbers were exceptionally well selected."—Dallas Journal, December 2, 1921.

"The thrilling, throbbing, glorious voice of the singer held every listener enthralled. Mme. Clausen's singing from the first offering of the evening to the last encore was a noble exposition of the art of song. Added to her marvelous voice she has diction of unusual clarity in whatever language she sings, and her phrasing is flawless. Historically she was all the most discriminating could expect of a successful grand opera singer. Never was there more apparent than in her third group, which was composed of dainty little songs. She clothed each according to its theme in the bright, soft, pulsing texture of her tones, in gentle shadings of tempo, modulation and color and in a poetry of mood and imagery that were as shimmering clouds laid by sensibility upon both music and voice. The audience was enthusiastic in its approval. One of the best vehicles for displaying her superb voice was Gounod's 'Ave Maria,' which she gave with harp accompaniment. In this song the velvety textures of her voice, and its flexible subtlety reached its highest expression."—Dallas Times Herald, December 2, 1921.

"Giving a thoroughly artistic performance. Mme. Julia Clausen pleased an enthusiastic audience at Fair Park Coliseum in the first number of the A. Harris & Co. Artist Course. Mme. Clausen is noted for the sympathetic qualities of her voice. She was perhaps at her best in Schubert's 'Erlkoenig,' which demands real dramatic singing."—Dallas Morning News, December 2, 1921.

Cecilia Guider's Singing Pleases

The following letters of endorsement were received by Cecilia Guider, soprano, after her singing in Toledo, Ohio, on Decoration Day:

2815 Cherry St., Toledo, Ohio,
May 30, 1922.

My dear Mrs. Guider:

I cannot find words enough to tell you of my gratitude for your singing today. Not only did you honor our dear boys, but you also filled all of us with the deepest emotion—sacred, holy.

Maybe it will be my good fortune to secure you for a concert this winter, or probably I can hear you again soon. I trust so. All my friends who were fortunate enough to be there were charmed. Your enunciation is flawless, that's what I look for, and altogether I love your voice. Please accept my sincerest gratitude.

Sincerely,
(Signed) AGNES MADELINE BLAINE.

Madame Cecilia Guider, Toledo, Ohio, June 2, 1922.
Perryburg, Ohio.

Dear Madame:

The Service Star Legion wishes to express their appreciation and sincere thanks for your sweet singing on Memorial Day.

Sincerely yours,
SERVICE STAR LEGION.
(Signed) May E. Moore, Secretary.

Critic Calls Alcock's Voice Perfect

Phillip Curtis, in the Hartford Courant of June 7, had the following to say in speaking of Merle Alcock's part in the recent Norfolk, Conn., Festival:

Mme. Alcock's position in American music is growing higher by leaps and bounds every year. Of her voice no better description can be given than that in the reviews last season when it was said that hers was one of those non-existing contralto voices which is neither masculine nor guttural. It is in short a perfect voice which merely happens to be a contralto backed by a beautiful musical sense and ambition and by exquisite dramatic qualities.

When Mme. Alcock and Mme. Homer-Stires sang the descriptive duet, "Moon and Flower, Flower and Butterfly, Earth and Heaven Went Drifting By," it was one of the prettiest things ever heard in Norfolk, both singers graced by youth and beauty and exquisite voices swaying perfectly in the sense of the lines.

Lily Strickland to Return Here in Spring

Lily Strickland, popular and well known composer of "Lindy Lou," "Bayou Songs," etc., writes that she landed in Calcutta, India, on May 14, to join her husband, J. Courtenay Anderson, after an absence of three months and twelve days, during which brief time she completely encircled the globe, leaving Calcutta on February 1, and paying short visits to Ceylon, Singapore, Manila, Honolulu,

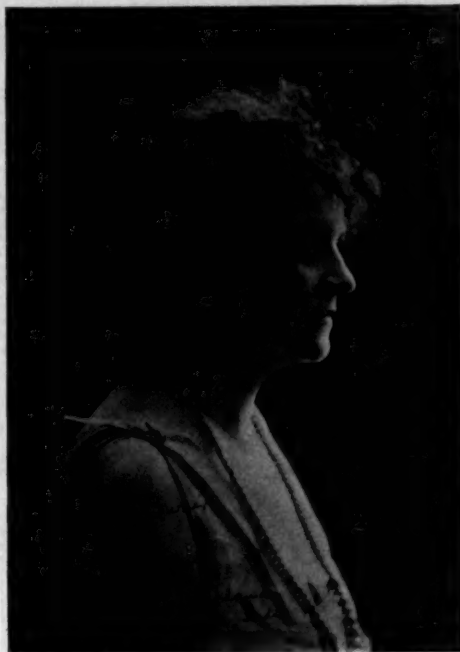


Photo by Bourne and Shepherd.

LILY STRICKLAND,

who landed in Calcutta, India, on May 14, thus completing her circumnavigation of the globe in three and one-half months.

San Francisco, South Carolina, New York, London, Gibraltar, Marseilles, Port Said, Aden and Bombay.

While in New York, Miss Strickland signed contracts with her publishers for bringing out in the near future, the following: "Song of the High Hills," a cycle of Indian songs composed in the Himalayan Mountains, G. Schirmer & Co.; "Honey Chile," successor to "Lindy Lou," G. Schirmer; "Songs of Ind," a cycle of impressionistic songs of

the hills and plains of India, J. Fischer & Co.; "My Love's a Fisherman," and "At Eve I Heard a Flute," Oliver Ditson & Co.

Miss Strickland expects to return to the United States next spring. Much to the surprise of her friends she has not become a Lotus Eater in the tropics, for her publishers assert that the best work of her career so far has come from her pen during her sojourn in India. She proposes to go far into the mountains and jungles during the next nine months, for it is, she says, only by coming in contact with the natives, who have been untouched by foreign influence, that the real spirit of this strange land can be felt. She feels that she will have much to give music lovers through her interpretative and impressionistic works to be done after her further studies and travels in India.

Nevin and Milligan in Multiple Roles

One of the most successful programs delivered at the recent convention of the Federated Woman's Clubs at Chautauqua, N. Y., was that given by Olive Nevin and Harold Milligan, when they appeared on June 24 before a large audience at the Amphitheater in their artistic and educational entertainment, "Three Centuries of American Song." The Chautauqua Daily said: "Her rich soprano voice, coupled with her charming personality and the atmosphere which her gown of the colonial dames lent to the occasion, won much admiration. Mr. Milligan, who has spent a great amount of time and effort in unearthing the eighteenth century music, proved to be an efficient accompanist, thoroughly sympathetic in every particular."

Miss Nevin attended the conference in a dual capacity, since besides being featured as one of the artists she was also one of the two delegates representing the State of Pennsylvania. Mr. Milligan was called upon at a moment's notice to accompany George A. Miller, whose accompanist had taken ill, and he helped considerably to make the recital on Negro folk songs a success. In addition, Mr. Milligan exploded the myth of the incompatibility of mothers- and sons-in-law by replacing his own mother-in-law, who could not be present at the convention. He read two papers to the convention on "Publicity" and on "Citizenship" and was enthusiastically received. Altogether, both Miss Nevin and Mr. Milligan won a personal triumph.

Chappell-Harms Well Represented

An interesting program from Sebring Conservatory of Music, Washington, Ind., of a pupils' recital held there on June 22, shows that there were twenty-four program numbers and out of the twenty-four, six were from the catalogue of Chappell-Harms, Inc. These students belong to the class of Paul F. Sebring. The following are the selections: "Voga, Voga Gondolier" (Clarke), "Some Day You Will Miss Me" (Darewski), "I'd Build a World in the Heart of a Rose" (Nicholls), "Love's a Merchant" (Carew), "Christ in Flanders" (Ward-Stephens), and "Where My Caravan Has Rested" (Lohr). The percentage is not only remarkable, but also represents the interest that is manifest in the catalogue of Chappell-Harms, Inc.

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 Harris, Victor.....Easthampton, L. I.
 Harrison-Irvine, Mrs. J.....Europe
 Hartmann, Arthur.....Houghton, N. Y.
 Hay, Lulu D.....Bay View, Mich.
 Hayes, Roland.....Europe
 Heifetz, Jascha.....Europe
 Hempel, Frieda.....Paris, France
 Henry, Harold.....Lake Placid, N. Y.
 Herceg, Sigmond.....Europe
 Hess, Myra.....Europe
 Hill, Jessie Fenner.....Averill Park, N. Y.
 Hirat, Minette.....Europe
 Hollman, Joseph.....Paris, France
 Hood, Eusebius G.....Columbus, Ga.

Hubbard, Vincent V.....Europe
 Huberman, Bronislaw.....Europe
 Huhn, Bruno.....Easthampton, L. I.
 Huribut, Harold.....Lewiston, Idaho
 Hutcheson, Ernest.....Chautauqua, N. Y.
 Huss, Mr. and Mrs. Henry.....Diamond Point, N. Y.

J
 Jacobi, Frederic.....Surrey, Maine
 Jonas, Alberto.....Berlin, Germany
 Jones, W. Bridge.....Gilsam, N. H.
 Josten, Werner.....Blue Hill, Me.
 Jung, Rudolf.....Spiez, Switzerland

K
 Kaufmann, Minna.....Berlin, Germany
 Kelly, Mr. and Mrs. Thomas James.....Little Bear's Head, N. H.
 Kindler, Hans.....Europe
 Kinsey, Charles D.....Europe
 Klibansky, Sergei.....Europe
 Kirk-Schneider, Mrs.....Kalthad, Switzerland
 Knoch, Ernst.....Munich, Germany
 Knupfer, Walter.....Europe
 Kochanski, Paul.....Avon-by-the-Sea, N. J.
 Konecny, Josef.....Chicago, Ill.
 Kortschak, Hugo.....Pittsfield, Mass.
 Kriens, Christiana.....Meredith, N. H.
 Kruse, Leone.....Scranton, Pa.
 Kuns, Vada Dilling.....Lumberville, Pa.

L
 La Charme, Maud.....Paris, France
 La Motte, Gergette.....Paris, France
 Land, Harold.....Stockbridge, Mass.
 Lankow, Edward.....Santa Monica, Cal.
 Lappas, Ulysse.....Europe
 Laros, Earle.....Manset, Me.
 Larsen, Mr. and Mrs. Walter.....Quebec, Canada
 Lashanska, Hulda.....West End, N. J.
 Lazzari, Caroline.....Stony Creek, Conn.
 Leginska, Erhel.....Europe
 Lennox, Elizabeth.....Europe
 Letz, Hans.....Europe
 Levitzki, Mischa.....Westwood, N. J.
 Levy, Heniot.....Europe
 Lhevinne, Josef.....Chicago, Ill.
 Liebling, Leonard.....Europe
 Liebling, Max.....Europe
 Littlefield, Laura.....Europe
 Longy, Georges.....Europe
 Luyster, Wilbur.....East Brookfield, Mass.

M
 MacArthur, Mrs. John R.....Paris, France
 MacCue, Beatrice.....Hightstown, N. J.
 McConnell, Mrs. E. B.....Europe
 McConnell, Harriet.....Europe
 McConnell, Marie.....Europe
 McCormack, John.....Gloucestershire, England
 McVay, Elizabeth.....Minden, La.
 Macmillen, Francis.....Europe
 Maier, Guy.....Australia
 Malkin, Anita.....Europe
 Malkin, Joseph.....Europe
 Mannes, Clara.....Europe
 Mannes, David.....Europe
 Marione, Edna.....Lake Sebago, Me.
 Marab, Frank E. Jr.....Schenectady, N. Y.
 Martinelli, Giovanni.....Europe
 Mason, Edith.....Milan, Italy
 Matzenauer, Margaret.....West End, N. Y.
 Maurel, Barbara.....Europe
 Meisle, Kathryn.....Harrison, Me.
 Meldrum, John.....Buffalo, N. Y.
 Mengelberg, Willem.....Holland
 Mero, Yolanda.....Europe
 Middleton, Arthur.....Honcliau
 Miller, Reed.....Lake George, N. Y.
 Montoux, Pierre.....Europe
 Morris, Helen Henschel.....Europe
 Mott, Alice Garrigue.....Averill, Vt.
 Mukle, May.....Europe
 Muzio, Claudia.....Milan, Italy
 Myer, Edmund.....Seattle, Wash.

N
 Namara, Marguerite.....Europe
 Naumberg, E.....Roslyn, L. I.
 Neill, Amy.....Europe
 Nicolay, Constantine.....Paris, France
 Niernack, Ilse.....Europe
 Nielsen, Alice.....Bedford Hills, N. Y.
 Nielsen, Per.....Christiania, Norway
 Niessen-Stone, Matja.....Berlin, Germany
 Noble, T. Tertius.....England
 Northrop, Grace.....San Francisco, Cal.
 Novello, Marie.....London, England
 Nyiregyhazi, Erwin.....West Kill, N. Y.

O
 O'Brien, Donnell.....Ansonia, Conn.
 Onelli, Enrichetta.....Chatham Center, N. Y.
 Osgood, Harry O.....Europe

P
 Patterson, Frank.....Magnolia, Mass.
 Pattison, Lee.....Australia
 Peirce, John W.....West Newbury, Mass.

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Persinger, Louis.....Mill Valley, Cal.
 Peterson, May.....Portland, Ore.
 Picchi, Italo.....Cincinnati, Ohio
 Pinci, Anna.....Long Branch, N. Y.
 Phillips, J. Campbell.....Lake Placid, N. Y.
 Phillips, Martha.....Lake Placid, N. Y.
 Polacco, Giorgio.....Milan, Italy
 Potter, Harrison.....Europe
 Potter, Mary.....Lake Geneva, Wia.
 Press, Joseph.....Paris, France
 Prokofiev.....Europe

R

Rains, Leon.....Schroon Lake, N. Y.
 Raisa, Rosa.....Europe
 Ray, Ruth.....Chicago, Ill.
 Regneas, Joseph.....Raymond, Me.
 Reynolds, Eleanor.....Europe
 Riegger, Neira.....Perry, N. Y.
 Riesberg, F. W.....Norwich, N. Y.
 Riker, Mr. and Mrs. Franklin.....Adirondack Mountains
 Rimini, Giacomo.....Europe
 Rio, Anita.....Lyme, Conn.
 Roberts, Gray.....Sharon, Pa.
 Roeder, Carl M.....North Conway, N. H.
 Rothwell, Walter Henry.....Europe
 Roxas, Emilio A.....North Long Branch, N. J.
 Rubinstein, Erna.....Europe
 Rubinstein, Arthur.....South America
 Rybner, Dr. Cornelius.....Tannersville, N. Y.

S

Saenger, Oscar.....Chicago, Ill.
 Salmond, Felix.....New Canaan, Conn.
 Salzedo, Carlos.....Seal Harbor, Me.
 Saminsky, Lazar.....Europe
 Samoranya, Margot.....Lake Mappakun, Me.
 Sasoli, Ada.....Europe
 Schelling, Ernest.....Celigny, Switzerland
 Schindler, Kurt.....Europe
 Schipa, Tito.....Europe
 Schmitz, E. Robert.....Chicago, Ill.
 Schnitzer, Germaine.....Europe
 Schofield, Edgar.....Chatham Center, N. Y.
 Schoen Rene, Mme.....Berlin, Germany
 Schumann Heink, Mme.....Garden City, L. I.
 Scott, John Prindle.....MacDonough, N. Y.
 Seagle, Oscar.....Schroon Lake, N. Y.
 Selinsky, Margarita.....Silesian Mountains, Germany
 Selinsky, Max.....Silesian Mountains, Germany
 Shattuck, Arthur.....Europe
 Shepherd, Arthur.....Cleveland, Ohio
 Shepard, Edna.....Merriewold Park, N. Y.
 Shuk, Lajos.....Europe
 Silberta, Rhea.....Huntington, W. Va.
 Siefert, John B.....Atascadero, Cal.
 Siloti, Alexander.....Europe
 Simmonds, Louis.....Southampton, L. I.
 Sinding, Christian.....Norway
 Sinigaliano, A.....Long.....N. Y.
 Sittig, Fred V.....Stroudsburg, Pa.
 Smith, Clair Eugenia.....Paris, France
 Snyder, Mrs. F. H.....St. Paul, Minn.
 Sokoloff, Nikolai.....Europe
 Southwick, Frederick.....Minneapolis, Minn.
 Spiering, Theodore.....Europe
 Springer, Herman.....Centennial, Wyo.
 Stanley, Helen.....Twin Lakes, Canaan, Conn.
 Stoebel, Emmeran.....Lenox, Mass.
 Stopak, Josef.....Long Branch, N. J.
 Stransky, Josef.....Europe
 Sundelius, Marie.....Harrison, Me.
 Sweet, Reginald L.....Mill Neck, L. I.
 Sylva, Marguerite.....Los Angeles, Cal.

T

Telmanyi, Emil.....Europe
 Thomas, John Charles.....Europe
 Thomas, Ralph.....Europe
 Topping, Lila.....Atlantic Highlands, N. J.
 Traub, Iren.....Europe
 Truette, Everette E.....Greenville, Me.
 Turpin, H. B.....England

V

Vanderpool, Fred.....Asbury Park, N. J.
 Van der Veer, Nevada.....Lake George, N. Y.
 Van Emden, Harriet.....Europe
 Vigna, Tecla.....Europe
 Von Doenhoff, Albert.....Highmount, N. Y.
 Von Klenner, Katharine Evans.....Point Chautauqua, N. Y.

W

Ware, Harriet.....Plainfield, N. J.
 Wasserman, Herman.....Goshen, Europe
 Wellerson, Mildred.....Europe
 Wells, John Barnes.....Roxbury, N. Y.
 Whitehill, Clarence.....Europe
 Willeke, Willem.....South Blue Hill, Me.
 Wilson, Arthur.....Merriewold Park, N. Y.
 Wilson, Edna.....Stamford, N. Y.
 Wiseman, Mildred C.....San Antonio, Texas
 Wiske, C. Mortimer.....Brant Pond, Me.
 Wolf, Jacques.....Hopewell Junction, N. Y.

Y

Yost, Gaylord.....Fayette, Ohio
 Yon, Pietro A.....Settimo Vittone, Italy
 Yon, S. Constantino.....Settimo Vittone, Italy
 Ysaye, Eugene.....Europe

Z

Zendt, Marie Sidenius.....Wilmette, Ill.

Recitals in Europe for Maud La Charme

Maud La Charme, coloratura soprano, sailed on June 29 for Europe, where she will be heard in recital in France, Belgium and England. She will return to this country in October and is booked for appearances in Philadelphia, New York and Boston.

Arthur Rubinstein to Play with Philharmonic

Arthur Rubinstein, the Polish pianist, now playing in South America, has been engaged to appear as soloist with the New York Philharmonic Orchestra, November 24 and 28, under Josef Stransky.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ABOUT THE AMATI FAMILY.

"I read an interesting article in the MUSICAL COURIER of May 11 about violins, and would like to ask you something in regard to the Amati family which was included in the list of Cremona makers. Was there more than one maker of that name, and about what time were they making their celebrated instruments?"

The Amati, celebrated violin makers of Cremona, were regarded as the founders of a violin school. Andrea, born about 1520, died 1611. Nicolo, who made basses, worked between 1568 and 1635. Antonio, 1550-1638, and Geronimo, 1551-1653, were sons of Andrea, who improved their father's style. Nicolo, 1596-1684, son of Geronimo, improved the violin in many respects. His instruments had greater power and intensity of tone. He made some large violins, so-called Grand Amatis; these are particularly high priced. He also made a number of violas and violoncellos. He had a great reputation during his life, and Guarnerius and Stradivarius were his pupils. Geronimo, his son, was an indifferent maker. Stradivarius is said to have slightly improved the instruments made by Nicolo.

While the Amati was the link between the Brescia school and Guarnerius and Stradivarius, the violins did not stand the wear and tear of centuries as those of Guarnerius and Stradivarius.

"BELSHAZZAR."

"I am sorry to trouble you, but am desirous of knowing if Handel ever wrote an oratorio called 'Belshazzar.' Someone told me there was such an oratorio, but I had never heard of it before, and cannot find out anything about it. Do you know whether it was ever sung in this country, if there is such an oratorio."

Yes, there is an oratorio "Belshazzar," written by Handel in 1744, the first performance being given at the King's Theater, London, in 1745. It came in the series between "Joseph" and "Hercules," oratorios not much heard of now. The words were by Jennens, greatly reduced by Handel to meet the exigencies of the music. Dates on the autograph copy at Buckingham Palace are: at the beginning "Aug. 23, 1744," at the end of first part, "scored Sept. 5, ditto," and at end of second part "Sept. 10, ditto." The first performance was March 27, the oratorio announced at that time as "Belshazzar." In 1847 it was revived by the Sacred Harmonic Society. There is no mention of this oratorio in any list of Handel's works available for consultation, so it cannot be stated whether it was ever given in this country; probably not or it would have a mention at least.

WHAT DOES IT MEAN?

"Why do they call certain pieces of music 'chamber music'? Can you give me a short explanation of it, as I hear the same pieces called by that name and also orchestral music, and wondered if there was any difference. I am not a musician as you probably gather from my question, but am fond of music and like to have a little idea about things and not appear too ignorant. The answers in the Information Bureau always interest me and in spite of my not being a musician I have the MUSICAL COURIER every week to read."

The name chamber music is applied to quartets and similar concerted pieces for solo strings, solo strings and piano, or solo strings and wood wind instruments in combination; in fact, to all that class of music suitable for playing in a room or small hall. The name is meant to distinguish it from concert, dramatic or ecclesiastical music and is a special department of the art. Some of the more popular of chamber music compositions are played by larger organiza-

tions than quartets; for instance, the slow movement of the Tchaikowsky quartet played by the entire string band of an orchestra is a favorite number for semi-popular programs.

A VARIETY OF QUESTIONS.

"1. My range of voice is from the second E below middle C to C one octave above middle C. Would you call me bass or baritone? I am eighteen years old; do you think I can develop a higher register? What is the required range for a baritone?"

"2. Why is it that such a marvelously beautiful singer as Marie Sundelius is given such unimportant parts to sing as 'a Voice' in 'Don Carlos' and a 'Flower Maiden' in 'Parsifal'? She is for greater things than those. However, I heard her as 'a Voice' and I'll say I never heard anything more beautiful."

"3. I heard that Mme. Tetrazzini will tour America this summer. When will she arrive? Is it possible that she might sing in Philadelphia? Speaking of Tetrazzini, she says in her 'Life of Song': 'Before I retire I hope I shall meet and hear a new Patti, a new Jenny Lind, a new Tetrazzini.' I'll say she doesn't hate herself."

"4. Can you give me any information as to a Mr. Tomlin who was originally from Boston but who was later a vocal teacher in Chicago?"

"5. If it is true that Farrar will go on the speaking stage wouldn't it ruin her singing voice?"

"6. A friend of mine says that back in the 1890's he heard 'La Boheme' with Campanini, Melba, Eames and Calve. I don't see how that could be as there are not three soprano roles in 'Boheme'."

"7. Now that Farrar has left the Metropolitan, is there any chance that we may hear Matzenauer in 'Carmen' and Emmy Destinn in 'Butterfly'? What is the high note that Emmy Destinn sings in 'Butterfly's' Death Scene (at the end)?"

"8. A few seasons ago a contralto named Cedia Breau sang with the Manhattan Opera Company. I haven't heard anything of her since then. Where is she at present? Is she still singing?"

"Hope I haven't wearied you with so many interrogations but if people didn't ask questions you wouldn't have a job."

1. If you can really produce a good tone on the low E and also on the high C, you have a most unusual voice. As to whether it is baritone or tenor would be determined by that part of the register which is best. Ask some expert who can answer this properly. If you are only eighteen, be very careful of your voice anyway. Do not take any chance of spoiling it by too much work. An ample range for baritone is the two octaves up beginning with the second G below middle C.

2. Mme. Sundelius has an unusually beautiful voice. If you follow the Metropolitan repertory you will find she sometimes sings first roles, sometimes less important ones. You perhaps did not notice several of the other best voices besides Mme. Sundelius were called upon for flower girls in "Parsifal."

3. Mme. Tetrazzini will not tour America this summer. Nobody tours America in summer. It is likely that she will be here next winter.

4. The Information Bureau does not know Mr. Tomlin.

5. A voice properly used cannot be hurt, either by speaking or singing.

6. Tell your friend you think his memory is wrong.

7. We are hardly likely to see Matzenauer as Carmen. Next season there will probably be three different Carmens in the course of the winter at the Metropolitan, Florence Easton, Sigrid Onegin and Ina Bourskaya. The highest note that the soprano is called upon to sing in the "Mme. Butterfly" score is the D flat above high C. This is in the entrance scene, not at the end.

8. What do you mean by a few seasons ago? Mr. Hammerstein's company—to which you presumably refer—ceased to exist in the spring of 1910, at which time, according to your own figures, you were only six years old. Are you sure you have the name right?

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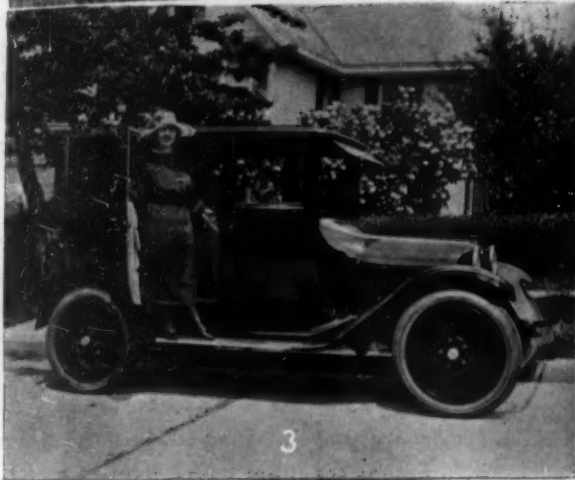
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FLORENCE EASTON AT HER PORT WASHINGTON, L. I., HOME.

The popular Metropolitan Opera soprano taken in various poses prior to her departure for Europe, where she will sing in opera before returning in the fall to rejoin the Metropolitan Opera forces and fill a number of important concert dates. (1) Looking down upon the camera; (2) Testing out a unique invention of her son, Jack; (3) The singer stepping from her car; (4) Even "Friend Dog" succumbs to her charms. (Photos © Underwood & Underwood.)



GEORGE HAMLIN,

The American tenor, in his Lake Placid (Adirondack Mts.) apple orchard.

THEODORE SPIERING ON SHIP-BOARD

(1) First officer of the "Seydlitz," Kurt Grahn; Theodore Spiering and three of his pupils, who accompanied him abroad; Morris Goldberg, George Raudenbush and Herman Fuchs. (2) Left to right, the first officer, Mr. Spiering, and the captain of the "Seydlitz" of the North German Lloyd.



singing himself at times. During the past season he was so busy that in March he announced that his time was completely taken, until June 1. Already three quarters of his teaching time for next season has been filled. Mr. Samoiloff believes that exercise is the thing that keeps him fit under the strain of all this work.—(Elzin Photo.)

LAZAR S. SAMOILOFF, the well-known New York vocal teacher, not only prescribes physical exercise to his pupils to develop diaphragmatic breathing and to keep well, but also practices what he preaches. He spends fifteen minutes every day in setting-up exercises, goes horse-back riding in Central Park, plays golf several times a week, and plays tennis for an hour daily before beginning to teach. After hearing of all

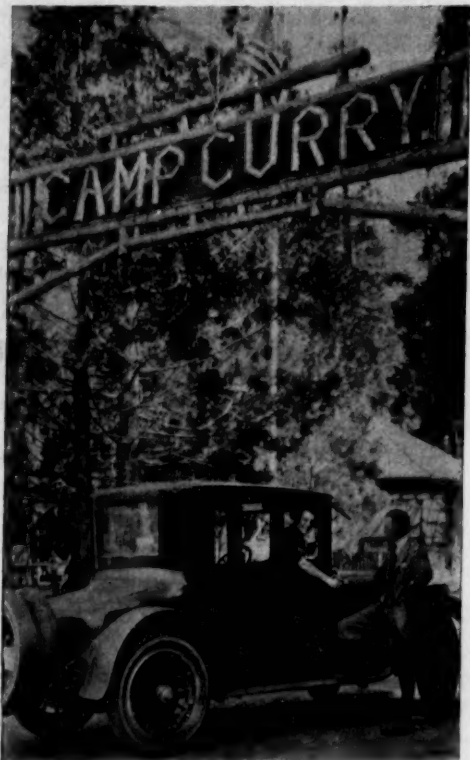


the time Mr. Samoiloff spends in sports, the question arises, when does he find time to teach? He gives about a hundred lessons weekly, besides conducting rehearsals of his opera class, and



HELEN BOCK,

pianist, who, although she has filled many engagements with success during 1921-22, will not make her formal debut as a full-fledged artist until next season. (Kubey Rembrandt Photo.)



CAROL WESTON,

violinist, arriving at Camp Curry, in Yosemite Valley, to direct personally the Camp-Fire concerts there.



JOSEF LHEVINNE,

who will be busy conducting a master class at the American Conservatory in Chicago until July 30. He will give a recital at Cornell University on August 4, after which he will go to Wisconsin on a fishing trip with his fifteen year old son, who, while liking music, is much more interested in electrical and mechanical engineering. After the fishing trip Mr. Lhevinne will spend the remainder of the summer in the Adirondacks with his entire family, which consists of his wife, Rosina Lhevinne, his son, and a daughter not quite four years old.

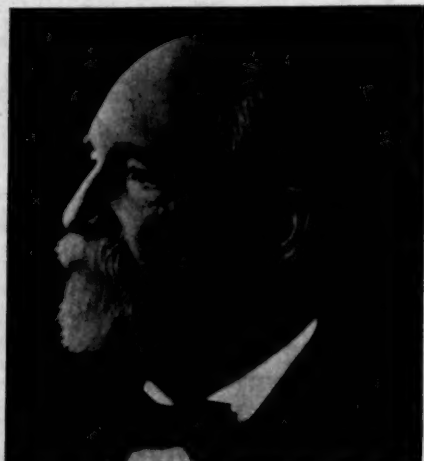


A VIEW ACROSS THE THAMES IN LONDON, (1) The dome of Central Hall, (2) The twin towers of Westminster Abbey, and (3) Victoria tower of the Parliament buildings, seen from Lambeth Palace across the Thames. This concert hall is larger than the much more popular Queen's Hall, but a great deal smaller than Albert Hall. (Photographed for the Musical Courier, by Clarence Lucas.)



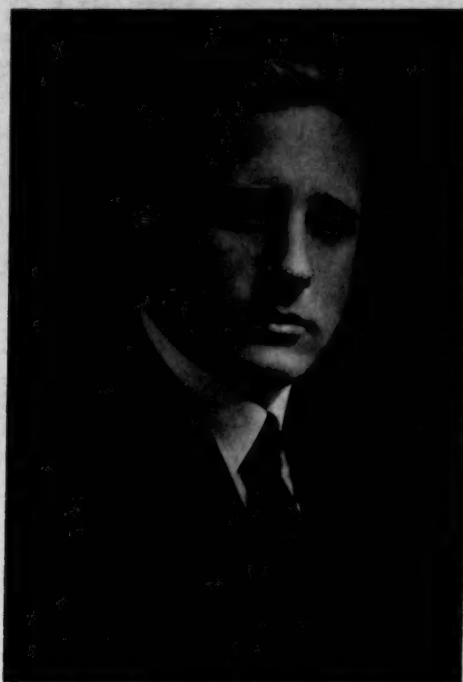
ATHALIE LOMBARDI,

The debut in the fall of Athalie Lombardi, lyric-dramatic soprano, will mark another artistic achievement for her teacher, Lazar S. Samoiloff, who already has many successful artists to his credit, among whom may be mentioned Rosa Raisa, Giacomo Rimini, Gabrielle Benzonzi, Jean Barondez, Edward Lankow, and many others. Previous to Miss Lombardi's new York appearance a number of bookings have already been arranged. Mr. Samoiloff is very enthusiastic in his prophecy of a brilliant future for her inasmuch as she has already sung successfully in many cities. (Apeda Photo.)



CLARENCE EDDY,

the eminent organist, who, during the forthcoming season, will fill concert engagements in the following cities in Europe: Berlin, Dresden, München, Breslau, Hamburg, Königsberg, Vienna and Frankfort. Later in the season he will appear at numerous concerts in Scandinavia.



ARTHUR KRAFT,

At the close of this season Chicago will lose one of its most popular artists when Arthur Kraft goes to New York to locate. Mr. Kraft has already been engaged as tenor soloist at St. Bartholomew's Church in New York. He will be associated with Frank La Forge.



REGISTERING "RESIGNATION."

Nellie and Sara Kouns going through the trials and tribulations of hunting a summer house at the sea shore. Here they are, snapped at the inevitable instant when they have just about decided to remain in town and have their New York apartment done over in summer cretonnes.

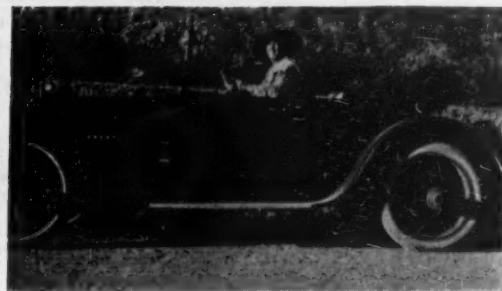


ADA SODER-HUECK,

voice trainer and coach, who finds relaxation during her master classes in New York by making week-end trips to the country. Mme. Soder-Hueck started her summer season on June 15 and is at present exceedingly busy with singers and teachers from all parts of the country, who take this opportunity to brush up their voices for next winter, under her guidance.

SPAIN'S "MUSICAL POPE,"

First photo to be published of Manuel de Falla, the noted Spanish composer. (Published by courtesy of J. & W. Chester, Ltd., of London).



MARGARITA AND MAX SELINSKY,

the well known violinists have signed a five year

contract to teach at the Kansas City Conservatory and will tour the middle West under the management of John Cowan, president of the institution. The accompanying snapshots of the Selinskys were taken in Ober-Schreiberhau, Riesengebirge, Germany, where they are spending their vacation in the beautiful Silesian mountains. They were taken while they were enjoying their practice in the woods. (1) Left to right, Elsa and Elena Mandelstram, Mme. Selinsky's sisters; Mme. Selinsky and her husband. (2) Mr. and Mrs. Selinsky and their "faithful friends." (3) Mr. Selinsky. The Selinskys will return on the America on August 16.



ACROSS THE COUNTRY

(Continued from page 35)

"Lucia" was sung by Mmes. Phelps and Roy, and Messrs. Silvers, Joannes, Van Dyck and Dufresne. B. G.

Joliet, Ill.—The commencement exercises of the Joliet Conservatory of Music were held June 19, before an audience that completely filled the auditorium. Some two hundred pupils received certificates and diplomas, the largest class since the founding of the conservatory seventeen years ago by J. Wallace Spears, who continues as the able director. The program was given by Frank Parker, baritone of the American Conservatory faculty, Chicago, and Helen Rauh, pianist, also of Chicago. Miss Rauh gave a brilliant rendition of the first movement of Beethoven's "Waldstein" sonata, two numbers by herself—a prelude and fugue, and a mazurka—a Chopin etude and Moszkowski's "Caprice Espagnol." Mr. Parker sang two groups that included Richard Hageman's new song, "When We Are Parted," Deems Taylor's "Messenger" and Vaughan Williams' "Linden Lea." The address was given by J. O. Engleman, superintendent of public schools, who chose for his subject, "The Mission of Music," after which Mr. Spears presented the certificates and diplomas.

The choir of the First German Lutheran Church gave a fine performance of Gaul's cantata, "Ruth," June 21. The work had been prepared by Eva Floyd, the able organist and choir director. The performance was directed by Frank Parker of Chicago, who also sang the baritone role of Boaz. The leading role (Naomi) was sung by Florence Anderson, a remarkable young contralto. The

two soprano roles were taken by Claire Schauland (Ruth) and Mrs. P. A. Sorensen (Orpha). The chorus showed a big improvement over previous work this season, the attacks and releases being clean cut, and commendable attention being given to artistic shading. F. P.

Lancaster, Pa.—Dr. William A. Wolf was re-elected president of the Lancaster Chapter, Association of Organists, at the monthly meeting. Other officers elected were: vice-president, George Benkert; secretary, Donald Nixdorf; corresponding secretary, Viola Leib; treasurer, Charles E. Wisner; chairman of the program committee, George B. Rodgers. The annual report of the president showed that the membership had increased 100 per cent. during the year. The Lancaster Chapter is now the largest association affiliated with the Pennsylvania State Council. The recommendation made by Dr. Wolf to add ten volumes to the musical literature of the association was approved. The report of the treasurer showed the finances to be in good shape. William Z. Roy read a paper on "How a Small Organ Should Not Be Constructed, and to Whom the Contract Should Not Be Given." The new associate members were Gertrude Y. Villee, organist at the First Presbyterian Church of Marietta; William R. Lantz, First Methodist Church of Chambersburg, and active members, Mrs. William O. Frailey, St. Anthony's Church and Minerva Galloway, First Presbyterian Church of Parkersburg. Three honorary members were elected: Dr. Charles M. Heinroth, organist at Carnegie Institute, Pittsburgh; Dr. John M. E. Ward, president of the American Organ Players' Club, and Henry Fry, president of the National Association of Organists.

Organ recitals, choral singing, on music and demonstrations of manual pipe organs were features of the convention, held in Harrisburg, Pa., June 5, of Pennsylvania organists comprising the State Council of the National Association of Organists. The Harrisburg Chapter was in full charge of the diversified program. At the morning session, which opened at Pine Street Church, the address of welcome was made by Henry S. Fry of Philadelphia, president of the National Association of Organists. Dr. William A. Wolf of Lancaster, the State president responded and opened the convention with a short talk on last year's work. The leading speaker was Dr. Philip H. Goep of the faculty of Temple College, Philadelphia, and organist of the First Unitarian Church of the same city. Dr. Hollis Dann, director of music for Pennsylvania, gave in his talk at the afternoon session at Pine Street Church, the "Pennsylvania Plan," which has been instituted by him and which makes the study of music in the school as important as the study of reading and mathematics. He told also of the training of the music supervisors of the State. M. P. Moller of the Moller Organ Company, Hagerstown, Md., had on display a demonstration of electric action and a console to be placed in the Methodist Church of Allentown, Pa. Another speaker at the afternoon session was Charles N. Boyd, of Pittsburgh, who gave a talk on the modern German composer, Karg Elert. Mr. Boyd illustrated his talk with compositions of Elert on the organ.

Probably the most unusual event was held at St. Stephen's Episcopal Church in the afternoon—the choral program sung by Harrisburg's unique organization, the Solo Choir. This choir is formed of the leading soloists of the city's churches. The blending of the voices was particularly beautiful. The processional anthem was LeJeune's "Light of Lights" and the recessional was the arrangement of "Jerusalem the Golden" by the same writer. Other numbers were Schubert's "Great Is Jehovah," in which Mrs. Thamine Cox was the soloist, and "The Secret of the Lord," by West. Alfred C. Kuschwa directed the chorus and accompanied on the organ. Frank McCarrell was at the piano. Organ numbers on the same program were "Claire de La Lune," by Karg Elert, played by Henry S. Fry, president of the National Association of Organists; "Meditation-Elegie," by Borowski, played by Walter Eaton of Reading; "Andante Cantabile," from Tchaikowsky's "Symphony Pathétique," played by George B. Rodgers of Lancaster, and finale from the fourth sonata by Mendelssohn, played by Harold Jackson Bartz of York. The Right Rev. James Henry Darlington gave a short talk in which he urged the organists to further the cause of American music and musicians. The Rev. W. C. Heilman, rector of St. Andrew's Episcopal Church, was in charge of the service in the absence from the city of the Rev. Rolin Alger Sawyer, rector of St. Stephen's Church.

In the evening, Charles Heinroth of the Carnegie Institute of Pittsburgh, gave a recital at the Grace Methodist Church, as the closing event of the convention. His program included a toccata and fugue by Bach, three movements from an Elgar sonata, and compositions by Dethier, James, Gluck, Saint-Saëns, Reger, Mallinger, Ferrata, and as the closing number, a toccata by Galliaerts.

A luncheon was served at Pine Street Church at noon and a dinner in the evening. Those present at the dinner were: Dr. Philip H. Goep and Henry S. Fry, Philadelphia; Frank A. McCarrell, Clarence P. Heckler, Clyde L. Gehr, Russell J. Zimmerman, Violette E. Casell, Dr. Frederick C. Martin, Ida Z. Long, Frank X. Miller, Jr., Vivian Eyes, H. F. Bronson, Irma M. Henry, Mrs. John R. Henry, G. Genevieve Kelley, Bernard R. Mausert, Mrs. G. W. Hauck, Esther V. Kauffman, Viola E. Burd, Salinda E. Solomon, Mrs. Carroll P. Rapp, Mrs. A. W. Baker, Mrs. F. B. Clark, Laura E. Garman, J. R. Henry, L. B. Moyer, Marion M. Merchant, Mrs. W. F. Harris, Rev. Bagnell, A. H. Seibert and Alfred C. Kuschwa, Harrisburg; Dr. Charles Heinroth, Charles M. Boyd and Marjory Boyd, Pittsburgh; Charles W. Davis, Andrew W. Burwell and Jack A. Van Vorst, Easton; Mrs. W. B. Altenderfer, Mrs. C. S. Kelchner and George W. Grant, Lebanon; Lillian B. Hope, Chambersburg; Mrs. F. G. Adams, Marysville; Eleanor L. McCormack, Milton; Beulah K. Eyster, Eleanor C. Kerchner, Walter L. Rohrbach, William Zish, J. Frank Frysinger, John W. Barrington and Harold Jackson Bartz, York; Clara B. Cromleigh and Morredean Plough, Mechanicsburg; Walter Heaton and Ernest H. Artz, Reading; Mrs. T. L. Kane, Kane; G. W. Dasher, Middletown; Beulah M. Strauch and Helen Schimpf, Pottsville; Dr. William A. Wolf, William Z. Roy, George B. Rodgers, Charles E. Weisler and Miriam Haroman, Lancaster; J. Stewart Constantine, Columbia; M. P. Moller, Hagerstown; Edwin B. Wase, Duncannon; Margaret H. Knaut, Enola; Adessa F. Kiss-

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ler, Clara M. Harclerode and L. Esther Kein, Steelton; Charles Campbell and Mrs. M. E. Campbell, Petersburg; Rev. George Shoms and Mrs. W. H. Shoms, Camp Hill; Pauline R. McGarvey, Penbrook, Pa. W. A. W.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

New Haven, Conn.—(See letter on another page.)

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

San Jose, Cal.—(See "Music on the Pacific Slope.")

Syracuse, N. Y.—(See letter on another page.)

Dux and Althouse Guests of the Woman Pays Club

On June 7, Claire Dux and Paul Althouse were guests of honor at the Woman Pays Club luncheon. Miss Dux arrived that morning from Europe and was leaving immediately for Chicago where she is to sing this summer at Ravinia.

Paul Althouse was besieged to sing a couple of songs, which he did. The attendance was quite large and not only was the enthusiasm in the private dining room of the club at the Algonquin Hotel most marked, but also hundreds of people having luncheon in the other large dining room joined in the applause. Mr. Althouse was most gracious and sang some additional numbers. He promises that immediately upon his return from a concert tour in Australia he will visit the club again. Arthur Middleton, who is on the same tour with Mr. Althouse, was to have been a guest also, but owing to a slight indisposition, was unable to attend.

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"Pagliacci," "Carmen" and "Faust" Given Successful Performances

San Francisco, Cal., June 20.—Each of the operas at the new Stanford Stadium was given as picturesque a stage setting as has ever been recorded in operatic history here. Mr. Merola, who organized this open air festival, is to be congratulated upon the success of the venture. From every point of view these performances were an artistic triumph, overshadowing any previous alfresco operatic endeavors in these regions. Mr. Merola congregated the finest available musicians for his orchestra, including members of the San Francisco Symphony Orchestra. He can not be praised too highly for his masterly manner of conducting and altogether intelligent and musicianly reading of the scores. The chorus, made up of fresh, young voices, was splendidly trained. The scenery and costuming was well nigh perfect to the most minute detail, while the lighting effects and atmospheric surroundings added extra charm.

"PAGLIACCI"

The performance of "Pagliacci" took place on June 3, and the two singers who stood forth prominently were Giovanni Martinelli and Vincente Ballaster. Martinelli is at his best in the role of Canio. His voice is sufficiently opulent and capable of passionate utterances to thrill any vast magnitude of listeners. Histrionically he is equal to the part, investing it with the touches of required tragedy. Cheers of applause greeted him after his rendition of the "Vesti la Giuba" aria.

Mr. Ballaster repeated his virile conception of the role of Tonio, a role in which California audiences will long remember past performances. The most blasé opera goer could not hope to hear a more dramatic and tonally magnificent delivery of the "Prologue" than as Mr. Ballaster gives it. His voice contains a youthful ring and he uses it always with discretion. Bianca Saroya was a revelation to her audiences and gave to the role of Nedda an exuberant and graceful interpretation. Her voice is one of richness and lyrical beauty. It responds to every demand put upon it. The Balatella served to reveal the flexibility and showed Mme. Saroya a mistress of vocal technic. The smaller roles were all capably handled.

"CARMEN"

"Carmen" was heard on Wednesday night, June 7, before a larger throng than gathered there for the previous

opera. Interest was directed toward Ina Burskaya, to whom the title role was entrusted. To be a great Carmen one needs to be a great actress as well as vocalist, and this combination is rarely found. Ina Burskaya gives Carmen an interesting portrayal, fascinating in action and alluring in song. She is vital and adds many individual touches throughout.

Martinelli established himself more firmly in the esteem of the audience than on his previous appearance. In action he was convincing and his vocalism in the role of Don Jose displayed pure lyrical beauty, and the Flower Song in the second act was enhanced with a wealth of tenderness and expression. In voice and action Martinelli is essentially a romantic tenor.

Leon Rothier made a great deal out of the part of Zuniga, for at its best it is ungrateful. But in the hands of such an actor as Rothier, it takes on a new lustre. Rothier has a basso voice of resonant timbre, and his personality is compelling. Micaela's music was never more delightfully sung than by Bianca Saroya. Her audience acclaimed her heartily after her song of the third act. Ballaster was a manly and heroic Escamillo and sang his Toreador Song with dash and captivating vigor. Constance Reese, Georgianni Strauss, Aristide Neri and R. Agni did excellent work in the quintet and ensembles. Merola again conducted.

"FAUST"

On Saturday night following, the throng which journeyed to the Stadium was rewarded by hearing an excellent performance of "Faust." The West has heard splendid opera but probably never before the same novel and romantic tinge. Martinelli sang Faust with a skill that was a revelation. Leon Rothier gave an impressive characterization of Mephisto; his voice was in fine form and histrionically he met every dramatic situation with finesse.

As Marguerite, Bianca Saroya made a pleasing picture and was a joy to hear. Her rendition of the Jewel Song was fluent. Doria Fernanda as Siebel sang with artistry, lending to the role grace and charm with her lovely contralto voice. Georgiana Strauss as Martha was very acceptable. The orchestra, ballet and chorus did excellent work and the settings were lavish. It is to be hoped that Mr. Merola feels encouraged after this veritable triumph and will duplicate this festival at some future date.

C. H. A.

SAN JOSE NOTES

San Jose, Cal., June 20.—Jessie Moore, pianist, gave an informal studio recital at the College of the Pacific, June 8, presenting a short program of interesting modern numbers. Miss Moore again proved to be one of the gifted younger

California pianists. In the larger Debussy numbers her work breathed a sincerity and depth of thought that were convincing.

Eugene Field Musser, head of the piano and organ departments of the College of the Pacific, dedicated a new Kimball organ in the First Methodist Church in Santa Cruz. He was assisted by Mima Belle Montgomery, of the voice department of the college. Miss Montgomery came here last fall from Wellesley College and has won for herself an enviable place among California musicians.

Mrs. Howard Tennyson, soprano soloist at the First Church of Christ, Scientist, appeared before the Music Study Club, June 8. Mrs. Tennyson has a lovely soprano voice of remarkable smoothness, and was charming in a group of modern French numbers.

The California Ladies' String Quartet gave its first program of chamber music in San Jose, at the First Methodist Church, June 9. This quartet of California musicians is doing splendid work on the coast. They have been active in the cause of the American composer, and have been giving interesting chamber music concerts for the children in the public schools. The quartet is composed of Marjorie Fisher, director and first violin; Ethel Chapman Argall, cello; Agnes Ward, second violin, and Edmund Cykler, viola (substituting 1921-22). Miss Fisher was the soloist, playing in excellent style two numbers with trio accompaniment. The second number, a "Dutch Dance" of Dietrichsdorf, was especially attractive. The most interesting of the modern numbers presented was the quartet in A minor by Daniel Protheroe. This is a work of beauty and should appear oftener on chamber music programs. It was given in brilliant style under Miss Fisher's direction.

E. F. M.

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Los Angeles, Cal., June 14.—With a program of variety which evidenced her versatility, Olga Steeb made her last concert appearance for this season on June 12 at Bovard Auditorium, University of Southern California. Miss Steeb gave her selections with wonderful vigor and brilliancy, which seems steadily to increase each season.

For the first time since his coming to Los Angeles, John Smallman, baritone, gave a public recital. Mr. Smallman (Continued on page 46)

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CHICAGO TO HAVE A NEW MUSIC SCHOOL

New Institution to Be Known as the Glenn Dillard Gunn School of Music—Founder to Head Competent Faculty—Teaching Staff Contains Many Well Known Names, with Others to Be Added—Additional News

Chicago, Ill., July 1, 1922.—A new school of music will open here on September 11, to be known as the Glenn Dillard Gunn School of Music and to be located on the North Side at 1254 Lake Shore Drive. The faculty already engaged includes the following, headed by Glenn Dillard Gunn, one of the most eminent piano instructors and pedagogues in this part of the country, whose name at the head of the school lends it prominence: (piano, besides Mr. Gunn) Florence W. Scholl, Anna Wolf Kokout, Eva Jack, Prudence Neff, Harriet Kossakowski, Albert Goldberg and Ward Wright; (composition, harmony and history of music) Frank M. Arnold; (accompanying) Alice Baker Blackman; (violin) Guy Woodard, Walter Worones and Richard Broemel; (vocal) Alma Hays Reed, Oriana Abbott Jennison and Dorothy E. Bowen; (dancing) Gladys Anderson Benedict and Grace Jyrch. The Chicago String Quartet members—Herman Felber, and Carl Fasshauer, first and second violins; Robert Dolejsi, viola, and John Lingeman, cellist, will also teach their various instruments. As yet the faculty is incomplete, many contracts with teachers pending which will be announced later.

SUMMER MORNING RECITALS.

The first of the series of summer morning recitals in connection with the Chicago Musical College's Summer Master School under Carl D. Kinsey's management at the Ziegfeld, Tuesday, June 27, presented Percy Grainger, one of the teachers of the master school. He played the Bach-Busoni D major prelude and fugue, for organ; Grieg's ballade, op. 24; Brahms' variations on a Paganini theme, and Grainger's own "Colonial Song," "Lullaby from 'Tribute to Foster'" and "Spoon River." And how he played them—in the usual Grainger spirited, invigorating, broad, artistic manner. It is needless to add that he scored the customary huge Grainger success at the hands of a delighted audience.

MRS. HERMAN DEVRIES AN ADMIRABLE ACCOMPANIST.

During the recital last Saturday evening when Mrs. Herman Devries presented several of her talented students, one almost forgot that there were pupils singing, becoming so fascinated with Mrs. Devries' accompaniments. These are always a feature of the recitals given by this excellent vocal instructor's pupils, and the accompaniments she furnishes not only are a splendid support to the singers, but also add materially to the enjoyment of the program. It seems almost a pity that she is such a successful vocal teacher and that all her time is practically taken up with this end, as she could make a name for herself as accom-

panist, so well does she play. The vocalists appearing on this occasion bore out the excellence of the Devries vocal method.

WILLIAM WYLIE A VISITOR.

Accompanied by his manager, Samuel D. Selwitz, of Chicago, William Wylie, the Columbus (O.) tenor, paid this office a visit during the past week. Mr. Wylie was in Chicago a few days taking care of business matters and talking over the prospects for next season with Mr. Selwitz. Many engagements have already been booked for the tenor and the season looks promising at this early period.

CHICAGO MUSICAL COLLEGE SUMMER MASTER SCHOOL OPENS.

The Summer Master School of the Chicago Musical College began the first of its six weeks on Wednesday. Of the guest teachers the first to arrive was Percy Grainger, who came to Chicago last Saturday. Prof. Leopold Auer, Herbert Witherspoon and his wife, Florence Hinkle, and Oscar Saenger, all arrived Sunday. The first of the competitions in connection with the scholarships offered by the five guest teachers were those of Mr. Hageman and Clarence Eddy which took place Saturday. Percy Grainger's scholarship competition was held the same day and the Auer, Witherspoon, Saenger and Hinkle Scholarships last Monday.

The enthusiasm of the multitude of students and teachers who have come to Chicago to attend the master school is remarkable. The reception hall of the College is literally packed from morning until evening. The great attendance which is waiting upon the teaching offered by the institution is the best testimonial to the worth of that teaching. To a vocalist it must mean a great deal that, in addition to its permanent brilliant faculty, the College brings to Chicago such distinguished instructors as Oscar Saenger, Herbert Witherspoon, Florence Hinkle, Percy Rector Stephens. How great are the opportunities given to the ambitious violinist by the presence of Prof. Auer, the illustrious teacher of Heifetz, Elman, Zimbalist and other great fiddlers, and how great those which are presented to pianists through the teaching of Percy Grainger.

One of the most notable features of the summer master school is the care with which the work of the students has been arranged, and the enthusiastic co-operation of the famous teachers in giving them the uttermost effort. Most of the guest instructors, in addition to their private lessons, give classes in repertory-interpretation and in teaching, and, as was the case last summer, Mr. Witherspoon, Mr. Saenger and Prof. Auer give a limited number of auditors the privilege of listening to the work which they do with their students.

It is natural that, considering the great number of professional teachers who come to the Chicago Musical College to gain the most practical and effective methods, the normal classes should be some of the most interesting and notable features of the course. The piano normal course has long been famous, as also has been the public school music course. This summer the institution gives piano students the benefit of the University Course of Piano Study, which will be presented by Edward Collins and Moissaye Boguslawski for an hour and a half daily for five days in the week.

STURKOW-RYDER STUDIO NOTES.

Mme. Sturkow-Ryder announces that the following have this year won the prizes she offers in her annual Bach contest for students: first prize (scholarship), Eugenia McShane, who played two preludes and fugues, E minor

and G major; second prize (season seat to orchestra concerts), Erna B. Akely, who played Partita in G major; third prize (piano works of Bach or Beethoven), Sophie Shapiro, who played French suite, G major; honorable mention to Sabina Soffer, Elizabeth Branek and Ethel Eiler.

A MASK BALL.

It may be surprising that there was a mask ball given in the Fine Arts Building, Thursday morning, June 29, sponsored by M. Jennette Loudon. But it was a ball at which the music played the most important part. The young people came in fetching costumes, as Yellow Butterflies, Clog Dancers, Gypsies, Fairies, Court Jesters, and all sorts of other interesting characters, including a very coquettish ballet dancer—short skirts and everything. And they held forth according to their own ideas of pantomimic interpretation to the delectable music that constitutes Miss Loudon's recently published series of piano pieces called "The Mask Ball." The idea of interpreting this music visually as well as tonally was a happy one, and proved a most popular feature of Miss Loudon's pupils' recital. Her composition is one of the recent lively sellers in the Clayton F. Summy catalogue.

BUSH CONSERVATORY CLASSES BOOST CHICAGO ARTISTS.

Lucie Hartrath's "On the Hillside" is the latest picture by a Chicago artist to be added to the Bush Conservatory permanent art collection. The collection, which consists entirely of works of Chicago artists, is the gift of succeeding graduating classes, each of which adds to the group of paintings.

It has become an established custom for the Bush Conservatory classes of music graduates thus to become boosters for Chicago as only Chicago artists are considered for the collection. Among the artists represented are E. Martin Hennings, Oscar Jannsen, J. Oskar Gross and others.

LEON SAMETINI HEARD IN RECITAL.

Offering some of the best violin playing he has ever done in these surroundings, Leon Sametini presented the second recital in the series of the Chicago Musical College's master school, managed by Carl D. Kinsey, at the Ziegfeld Theater, Thursday morning, June 29. For the occasion Mr. Sametini had arranged a well balanced program, including the Corelli "La Folia," Vieuxtemps' D minor concerto, Chausson's "Poeme" and Wieniawski's "Airs Russes." Each number in itself was exceptionally well done and served to disclose to splendid advantage Mr. Sametini's admirable violinistic qualifications which are too well known to enumerate herein. He was cordially received by his listeners and had the expert assistance of Isaac Van Grove at the piano.

AUSPICIOUS OPENING FOR BUSH CONSERVATORY SUMMER SCHOOL.

Large classes and filled-up schedules marked the auspicious beginning of the summer session of Bush Conservatory last Wednesday. Students and teachers from all parts of the country in large numbers have enrolled for study with the artist teachers, and the normal classes in piano, violin and voice are unusually full.

A remarkable and attractive schedule of concerts, lecture-recitals and interpretation classes is planned for the summer students, who will find inspiration in the hearing of music as well as the study of it. Notable features are the series of five artist recitals by members of the faculty, interpretation classes also by artist teachers, a radio concert and special normal discussions of teaching methods and material—in short a perfect feast of good things which will make the season a memorable one for those attending the summer school of this progressive music conservatory.

HAYDN OWENS DIRECTS CHURCH CHOIR.

On June 23, Haydn Owens, director of the Calvary Presbyterian Church Choir, presented the members in a concert at the church, which proved very successful. The choir, under Mr. Owens' leadership, rendered selections by Romberg, Donizetti, Page and Handel. Assisting on the program were several soloists, including Carl Craven, the Chicago tenor.

M. WITMARK SONGS.

When appearing as soloist at the Capitol Theater in Peoria (Ill.), June 29, 30 and July 1, Florence Lucas, contralto, scored a distinct success singing "I Would Weave a Song for You" (O'Hara) and "Heart Call" (Vanderpool). She also used these same numbers when she sang for the Daughters of the British Empire at their meeting at the Drake Hotel, May 27.

At the Broadway Strand Theater the week of July 3, Kathleen Ryan, contralto, was the soloist, and she featured the ever popular "Sorter Miss You," which made its usual good impression on the audiences of the week.

CHICAGO MUSICAL COLLEGE NOTES.

The concert that was given by the Chicago Musical College Saturday morning in Ziegfeld Theater was presented by the winners of free scholarships with Prof. Leopold Auer, Percy Grainger, Oscar Saenger, Herbert (Continued on page 49)

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SUGGESTIONS FOR NEW YORK'S PEACE MEMORIAL MEET WITH APPROVAL OF BOARD OF ESTIMATE

The evening of June 26, the Board of Estimate met for dinner at the Waldorf-Astoria for the purpose of discussing informally the question of a Peace Memorial for the City of New York in the shape of a Music and Art Center. Mayor Hylan suggested the meeting and presided, while Chamberlain Philip Berolzheimer presented the entire scheme in detail, and as the members of the Board were considerably interested, cross-examinations and explanations lasted from seven o'clock until nearly midnight.

Among those present were Comptroller Craig, the presidents of the Boroughs of Manhattan, Bronx, Kings, Queens and Richmond; Corporation Counsel O'Brien, Acting Corporation Counsel George P. Nicholson, the president of the Board of Aldermen and Joseph Haag, the secretary of the Board of Estimate and Apportionment, who by order of the Mayor is associated with Chamberlain Berolzheimer in the investigation of this important matter. There was no opposition to the project and all present were unanimous in favor of this great music and art center.

Comptroller Craig stated that in his opinion the annual expenditure of the city, representing interest on the investment and amortization, would amount to only about one and a half million dollars, as against an annual expenditure of about one hundred million dollars for schools. He was very enthusiastic about the proposition and was ready to accept any recommendation, the ultimate plan of which would be the carrying out of the idea.

The only question which was not settled was that of the site. While the site at Fifty-ninth street and Seventh avenue was favorably considered, if no other site could be found it was the consensus of opinion that if the city could save approximately twenty million dollars by erecting the buildings near the south end of the wall towards Eighth avenue, the location would be equal, if not superior to the Seventh avenue site, but that special legislation would be required for this purpose. The Mayor stated that the people would be easily reimbursed in playgrounds and park space as the Department of Water Supply, Gas and Electricity would shortly turn back to the Sinking Fund Commission of the Park Department some thirty-seven and a half acres formerly used as a receiving reservoir, located between the Metropolitan Museum of Art and the American Museum of Natural History, and built long before Central Park was established.

Toward the end of the meeting it was decided that Corporation Counsel O'Brien, together with the Mayor, should draw up an appropriate resolution to be presented to the Committee of the Whole of the Board of Estimate on June 28, assuring a guarantee to the people financially interested in erecting the buildings on an appropriate site,

and to have a public hearing in the matter at the last meeting of the Board of this season on Friday, June 30.

The memorandum on the Peace Memorial, which has been issued to the press, includes the following interesting clauses:

The site suggested is 59th Street and 7th Avenue, 300 feet east and west of the avenue to 57th Street, new streets to be provided about 70 feet on each side of the building so the entire scheme will form a square. No street will have to be closed up excepting 58th Street between these two points, and the traffic can easily move east and west on either 57th or 59th Street, and if absolutely necessary to move at 58th Street, can go up or down on one block. There can be no objection to closing up of this small square.

The approximate assessed valuation of this site is from fifteen to seventeen million dollars. It is expected that the material of the buildings to be removed will pay for the labor. A tunnel can be provided to connect with the Seventh Avenue subway. The Brooklyn Rapid Transit Subway touches the site. This site is about half the size of Manhattan Square, on which the Museum of Natural History is located.

It is suggested that the 59th Street cross-town cars be sunk underground and that the street itself be made a park street between 5th and 8th Avenues, thereby extending Central Park at 7th Avenue to 57th Street and improving the approach.

The Board of Estimate would have to determine the site. A sketch has been presented by Arnold W. Brunner, president of the American Institute of Architects, and some preliminary plans prepared complimentary. The Memorial consists of a group of three buildings and has been approved by the Art Societies informally. The Board of Estimate would have to determine whether it prefers competitive designs or not.

There is only one other site suggested, from 49th to 53rd Street, west of 6th Avenue, the area being approximately the same as Manhattan Square, or twice the site of 59th Street.

This represents the opera and it is suggested that the Metropolitan Opera & Real Estate Company should dispose of its block at 39th Street and its seven warehouses and turn the proceeds, approximating four and a half million dollars, over to the city and move into this building intact with its own present organization and directorate. The Metropolitan Opera Company leases the building from the realty company, the chairman of which is Otto H. Kahn, who is very much in favor of the new movement, provided that the realty company is willing to accept the plan of the Mayor.

Possibly legislation is necessary permitting the present owners of the real estate to continue owning the thirty-five boxes in the new building. In consideration of the saving of taxes, it is suggested that the Opera Company will either lower their prices considerably of the low-price seats, in favor of the public, or give a number of special operas of the same high-class after the end of each season for the benefit of the Board of Education and the people in general. Assurance has been given that at the present time the Metropolitan Opera Company is not run for profit, but that any surplus which has occurred from time to time is being used for the production of new operas and scenery.

According to the Act passed in March, 1922, the buildings must be erected by money raised by private donations and endowments, and repairs and expenses have to be met by the parties with whom the Board of Estimate may contract for the occupancy of the buildings. This is different from any other similar institutions in the City of New York, which in all cases have been erected by the City of New York, expenses and repairs being paid by the City of New York.

It is thought that the approximate estimate of the group of buildings would be from fifteen to twenty million dollars.

I SEE THAT

The American Academy in Rome has received an endowment of \$200,000 from John D. Rockefeller, Jr.

There is no truth in the rumor that a reconciliation has been effected between Farrar and Lou-Tellegen.

Opera at Ravinia Park is continuing to attract very large audiences.

Gilbert H. Wilson has organized the "Co-operative American Artists' Concerts" in Chicago.

Mildred Wellerson, child cellist, is winning new laurels abroad.

The concerts at the Stadium begin tonight.

John McCormack writes that his voice is better now than before his breakdown.

Beginning September 18, the San Carlo Opera Company will play a four weeks' engagement at the Century Theater.

Margarita and Max Selinsky have signed a five-year contract to teach at the Kansas City Conservatory.

The Glenn Dillard Gunn School of Music will be opened in Chicago on September 11.

Ysaye has styled Mary Louise Gale "the future Maud Powell."

Arthur Kraft, tenor, of Chicago, will locate in New York next season.

Many festivals were held in Germany in memory of the twenty-fifth anniversary of the death of Brahms.

Lily Strickland expects to return to the United States in the spring.

Frances Elliot Clark fears that the new bill in Congress for a National Conservatory site may be for private purposes.

Clarence Eddy will concertize in Europe during 1922-23.

L. E. Behymer is in New York, stopping at the Belmont Hotel.

Mishel Piastro is on his way to Japan and the East Indies for a series of concerts.

Sue Harvard scored a splendid success at her first London recital.

George H. Gartlan will deliver sixty lectures this summer at the American Conservatory in Chicago.

Theodore Stearns has been appointed music critic of the Chicago Herald-Examiner.

Earle D. Laros, pianist, is spending the summer at Man- set, Me.

S. Hurok has completed plans for next season's Sunday evening concerts at the Hippodrome.

An American firm is said to have paid 120,000 lira for the privilege of jazzing Puccini's "Tosca."

Lazar S. Samoiloff gives about one hundred vocal lessons a week.

Parish Williams will sail for Europe on August 10.

It is learned on good authority that Richard Hageman will be one of the Chicago Opera conductors next season.

The Fitzgerald Concert Direction is the name of a new managerial firm in Los Angeles.

The Cleveland Institute of Music will move in the fall to the William Chisholm residence on Euclid avenue.

Bonn, Germany, recently had its first Beethoven festival since the war.

William Simmons, Louis Dornay, May Korb, Helen Jeffries, Frank Sheridan and Harry Kaufman were the winners at the Stadium auditions.

Felix Salmond, English cellist, believes that American audiences are highly discriminating.

Mischa Elman has returned from a tour of the Orient and Europe; his first New York recital takes place September 29.

France is now having "master classes," calling them "Cours d'Interpretation."

Rosalie Miller had to repeat nearly every song on her program at her recent London recital.

Isadora Duncan and her dancers will give four performances in New York, beginning October 7.

W. Henri Zay's book on "Psychology of Voice" is being used in many parts of the world.

Olive Nevin and Harold Milligan represented their respective States at the Convention of Federated Women's Clubs.

Erna Rubinstein and Ernest Schelling will play at the Sunday night concerts at the Metropolitan next season.

Phillip Gordon is conducting an advanced class in New York for piano students.

Mrs. Forrest Glenn Crowley succeeds Blanche Woody as director of the Department of Public School Music at the Cincinnati Conservatory of Music.

Eleanor Everest Freer's opera, entitled "The Legend Act of the Piper," will be published by C. C. Birchard.

Charles S. Skilton won a \$50 prize for women's chorus offered by the Kansas State Federation of Music Clubs.

Through the generosity of Charles S. Peterson, forty-eight students receive free instruction each year at the Bush Conservatory in Chicago.

A. V. Broadhurst, of Enoch & Sons, London, promises to use more American artists at his ballad concerts.

The Boston Symphony "Pops" are breaking all records for attendance.

The third season of grand opera by the Zoo Grand Opera Company, Cincinnati, opened June 25.

Mary Merrifield won the first prize scholarship offered by Percy Grainger at the Chicago Musical College.

Henry F. Seibert has been appointed organist at the Holy Trinity Lutheran Church in New York.

Ruth St. Denis will make her first professional appearance in the metropolis in five years on October 3.

The Board of Estimate met on June 26 to discuss informally the question of a Peace Memorial for the City of New York, which will be a Music and Art Center.

G. N.

San Carlo's Itinerary

Opening the 1922-23 tour with its customary four-weeks' season in New York City, which engagement this time will be given at the Century Theater instead of the Manhattan Opera House, the San Carlo Grand Opera Company has thus far booked its American itinerary to include the following cities: Montreal, Quebec, Boston (two weeks at the Boston Opera House), Philadelphia (two weeks at the Metropolitan Opera House under auspices of the Philadelphia Grand Opera Association), Baltimore, Washington, Pittsburgh, Cleveland, Buffalo, Rochester, Detroit, Toronto and St. Louis.

In all likelihood the organization will make its usual tour of the large western and Pacific Coast cities, with engagements of two weeks each at San Francisco and Los Angeles, it being understood that no other opera company will venture the hazards of an itinerary so extensive and far-reaching as that mapped out by the San Carlo management. The opera season in the metropolis will open September 18.

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 43)

has been heard on many occasions as soloist, notably with the Philharmonic Orchestra, but on June 13 he sang a variety of numbers. In addition to being one of the busiest teachers in Los Angeles, also choir director and director of the Oratorio Society which he has brought to a very high standard, Mr. Smallman possesses a fresh, smooth voice, and every number showed careful, thoughtful preparation, artistic conception and fine diction. Axel Simonson, cellist, and Lorna Gregg, accompanist, were the assisting artists, and their delightful work added to the success of the evening. Mr. Simonson won a double recall for both of his selections. Lorna Gregg added a sympathetic accompaniment and made a radiant picture as well. Significant of the high esteem felt for these artists was the large number of professional musicians present. Mr. Smallman entertained last Tuesday evening, in honor of the Apollo four, a quartet of pupils who have been having many public appearances recently.

The final program of the Dominant Club was devoted to the compositions of club members. The most notable work was the violin sonata splendidly played by Sol Cohen, with Blanche Rogers Lott at the piano. Two excellent musicians, Elinor Remick Warren, pianist, and Annice Howell, soprano, gave charm to a number of Gertrude Ross compositions, and a chorus of men from the Ellis Club sang a new number by Blanche Hennion Robinson. Abbie Norton Jamieson's songs were charmingly sung by Jean Colwell, and Marian Woodley, contralto, gave a fine rendition of Grace Freebey's "O Golden Sun" and "Calling You."

Rena McDonald, associate of L. E. Behymer, has returned from New York and Chicago and is now in San Francisco in pursuit of concert material which will be, it is understood, of unusual value for next season, and one but hopes the results will be a big financial success for the impresario and his brilliant assistant.

Anna Sproutte is featuring songs by American composers while singing in Redlands this week.

A program for the benefit of the Assistance League of Southern California was given at the Douglas Fairbanks studio under the personal direction of France Goldwater. Charles Wakefield Cadman, Sol Cohen and Viola Ellis were among the artists. Melba French Barr and Margaret Messer Morris, two sopranos who are having many engagements, were also heard.

Estelle Heatt Dreyfus, contralto, and her husband, Louis Dreyfus, linguist, will not close their studios this summer. They are moving to a lovely Pasadena bungalow on the edge of the Arroyo Seco.

Southern California is to have an open air opera on July 8, in the Hollywood "Bowl." The production is being undertaken by Harry H. Hall and Alexander Bevan of New York, and F. W. Blanchard and Walter E. Shastadt of Hollywood. "Carmen" is the chosen opera, with Margaret Sylva in the title role and Edward Johnson as Jose. The chorus will number 250 and the ballet 100. Realistic scenery will give it an elaborate setting.

The coming event in the near future is the convention of the Music Teachers' Association which is scheduled for the first week in July. Several noted northern artists are expected and Los Angeles musicians are bending every effort to have the occasion a notable one. J. W.

SAN DIEGO HAPPENINGS

San Diego, Cal., June 10.—A good concert by the San Diego High School Orchestra marks the development of that organization under the two years' tutelage of Nino Marcelli. It is almost unbelievable that children could present so taxing a program in such an enjoyable manner. San Diego is very fortunate in having a man of Mr. Marcelli's musicianship, enthusiasm and experience to do this important work. From a program that included the Schubert "Unfinished" symphony, the second "Peer Gynt" suite and the prelude to the third act of "Lohengrin," the fifty boys and girls played with a cleanliness and verve altogether delightful. There are among them some talented young musicians who are acquiring invaluable experience in this way. This is the second public concert.

San Diego musicians are much interested in the news that Nino Marcelli is writing the music-drama for the San Francisco Bohemian Club. The libretto, "The Rout of the Philistines," is by Frank Norris. Mr. Marcelli already has an enviable record as a composer, conductor and cellist.

The Students' Club presented an excellent program before the Amphion Club recently. This organization was formed only a year ago, sponsored by Mrs. L. L. Rowan and Nell Cave.

Ellen Bronson Babcock, pianist, and William Harper, baritone, were heard in a successful concert at Theatres Music Room. Perhaps the most striking feature of the evening was the enthusiastic reception given the three piano numbers of Charles Griffes.

Pupils' recitals are being given in great numbers. Among the leading teachers who are presenting their students are Mrs. Rowan, Miss Bowers, Miss Cave, Miss Grossmayer and Miss Babcock. E. B. B.

Arthur Kraft's May Engagements

During the month of May, Arthur Kraft, the gifted and well known tenor, filled the following numerous engagements: May 2, "Hiawatha's Wedding Feast," Lake Geneva (Wis.); 3, Chicago Daily News Radio; 5, Organ Dedication, Englewood (Ill.); 8, "Messiah," Wahoo (Neb.); 10, soloist, Evanston (Ill.), Symphony Orchestra, Northwestern University; 13, soloist, Junior League, Baltimore (Md.); 15, program, Aeolian Hall, New York, with Frank LaForge; 17, "Aida," Granville (Ohio), Cleveland Orchestra; 19-20, Hiram College Festival, Hiram (Ohio), Cleveland Orchestra; 22, "Creation," Wheaton (Ill.); 23, Westinghouse Radio, Chicago; 24, soloist, Orchestra Hall, Chicago (Ill.); 25, "Messiah," Naperville (Ill.); 26, soloist, Art Institute, Chicago (Ill.); 27, soloist Euterpean Club, Morgan Park (Ill.); 31, Beethoven's Ninth symphony, St. Louis (Mo.).

Mr. Kraft will remain in Chicago until the first of August, as his teaching has made it impossible to get away

sooner. Students have come to him from all parts of the globe it would seem. Mr. Kraft will teach at Bush Conservatory of Music.

CLEVELAND INSTITUTE OF MUSIC CLOSING BIG MEMBERSHIP DRIVE

Over Six Hundred Members Added to List—New Quarters Selected for Institute—Ernest Bloch's Composition Class Shows Fine Results in Recital—Fanny Snow Knowlton's New Songs Published

Cleveland, Ohio, June 30.—"Membership Month," a musical drive or rather a drive for music for others, was closed amid great rejoicing. Over 600 members were added to the list and the fifty women composing the teams, while officially closing the campaign, declared that they should continue to work in the interest of the institute all summer.

NEW QUARTERS SELECTED FOR INSTITUTE.

One important outgrowth of the success of the drive is the necessity for larger quarters for teaching and for recitals. To meet this need, the institute will be moved to the William Chisholm residence at 2827 Euclid avenue. The change, however, will not be made until the opening of the fall semester.

The institute, although not yet two years old, has increased its student body from seven to 406.

The new location contains nearly double the present number of teaching rooms, and allows for the increase in the faculty and the enrollment of an additional 300 pupils.

The Summer School, which is a new departure for the institute, is in session from July 3 to August 12. To date, more than 100 students have officially registered. The roster when called will include pupils from North and South Carolina, Oklahoma, New Jersey, Michigan, Connecticut, Mississippi, Florida, Texas, Massachusetts, District of Columbia, Pennsylvania and from Canada.

Guilio Silva, the noted Italian singing master, who heads the voice department, came to Cleveland from New York, where he has been teaching at the David Mannes School during the past year. Beryl Rubinstein, head of the piano department, who will be here for the Summer School, is at present conducting a master class at the Birmingham (Ga.) Conservatory of Music. Andre de Ribapierre is also out of town, spending the interim between the regular and summer session in Cincinnati.

One of the innovations of the summer school is to be a class for very young children, to give them a musical foundation for future study. This is an original course worked out by Ruth Edwards.

Ernest Bloch, musical director of the institute, has been spending his vacation in the East.

Too much importance cannot be attached to the recitals given by students and faculty; hence it is no small thing to have the enlarged recital hall which the new location will afford.

ERNEST BLOCH'S COMPOSITION CLASS IN RECITAL.

During the past year Mr. Bloch has conducted what might be termed a master-course in composition, and a glimpse of the work done therein was afforded in a recital of these compositions given May 26. Some of the numbers played were: The first movement of a quartet for strings by Quincy Porter; two vocal quartets and a song for soprano with string accompaniment by Jean Binet; two piano pieces by Beryl Rubinstein; "The Song of the Porter," from the opera "Macbeth," by Ernest Bloch. Other compositions played were by Isabel Swift, Theodore Chanler, Roger Sessions and Hubbard Hutchinson. Mr. Bloch has fulfilled the true office of the teacher. He has "allured to brighter worlds and led the way."

FANNY SNOW KNOWLTON'S NEW SONGS PUBLISHED.

Fanny Snow Knowlton, Cleveland composer, whose "Nature Songs for Children" and "Hawthorne and Lavender" are well known, has recently had published (by Clayton F. Summy, a song called "Secrets." It is in lighter vein and dedicated to Kitty Cheatham. The words are by Josephine Preston Peabody. A sacred song, "I Ask No Dream," is charming as to melody and very unusual as to accompaniment. Mrs. Knowlton's first published work was for children, and she has not lost her interest in juvenile musical needs. Her "Lift Up Your Heads, Oh Ye Gates," published some time ago by Mary Butler of Chicago, for junior choir, was used successfully last year at Chautauqua by Augustine Smith, and he proposes to use this season, a new song, also for junior choir, by Mrs. Knowlton, entitled "Round the Throne in Glory Seated." This is also published by Miss Butler, who is always on the look-out for worthy compositions for the younger generation, and who has attained distinction by her publication of sacred music for children. M. B. P.

Paradiso Pupils in Jersey City

At a concert given in the Bergen Lyceum, Jersey City, N. J., on May 17, Katherine Penders, soprano, and Lawrence Roberts, tenor, two artist pupils of Donata A. Paradiso, were the outstanding artists. Miss Penders sang two groups of songs comprising "The Star," Rogers; "Like the Rosebud," LaForge; "Rose of My Heart," Lohr; "By the Waters of Minnetonka," Lieurance, and "Ave Maria," Schubert. She received vociferous applause and was obliged to give three encores.

Mr. Roberts sang an aria from "Tosca," Puccini, and a group of three songs—"Just Been Wond'ring," Canning; "Thank God for a Garden," Del Riego, and "If I Had a Knew," arranged by Hughes. His success was so pronounced that he was obliged to sing four encores, comprising: "Calling Me Home to You," "Little Town in the Old County Down," "Little Mother of Mine" and "The World Is Waiting for the Sunrise."

These two young artists reflected much credit upon Mr. Paradiso, with whom they have studied for a considerable period.

"The Voice from Calvary" at Fox Theaters

M. J. Mintz, president of the Cameo Music Publishing Company, announces that through an arrangement with Jack Loeb, of the William Fox theaters, Katherine A. Borland's "The Voice from Calvary" will be featured in each one of their theaters on the first anniversary of Caruso's death, August 2.

INTERESTING THINGS PLANNED FOR ATLANTA NEXT SEASON

Leide's Past Success Leads Him to Greater Efforts—Music Study Club Announces Ambitions—Programs for Coming Season—Pupils' Recitals Continue—Summer Season of Music Well Under Way

Atlanta, Ga., June 15.—No one has done more for the musical advancement of Atlanta than Enrico Leide, conductor of the Howard Orchestra. Mr. Leide has been here less than two years, yet the work and the results he has obtained are little less than marvelous. His first achievement was grand opera in the motion picture theaters. In the beginning so novel was the idea to the average Atlanta movie fan that the operatic overture bored him to extinction. But without losing heart, Mr. Leide went right ahead until today his overtures and "Atmospheric Preludes" are the brightest spots on the Howard program. He has also launched the first of a series of symphony concerts, which, Mr. Leide asserts, will be bigger and better each time. The first was most ambitious, with Mr. Leide conducting an orchestra composed of seventy pieces, a hitherto unheard of thing in Atlanta. The orchestra was made up of musicians from the local theaters, etc. But perhaps the biggest plan Mr. Leide has announced is an Art Institute for music and the allied arts—providing the finest of instruction to promising pupils in music, dramatic art and motion picture work. In fact, it is his ambition to hold out a helping hand to talented people struggling against mediocrity in their own environment. His plan, which calls for an institute to be conducted along the lines of those in the biggest Eastern cities, will be financed by a group of Atlanta business men who share Mr. Leide's vision. No singer, dancer or artist with a desire to express a worthy art has asked in vain for a hearing at the Howard, and through the spirit of helpfulness a number of ambitious young people have made themselves known to the public and have gained the encouragement and inspiration so necessary to their success, and all through Mr. Leide's untiring efforts.

George McNulty, a young man who has surprised and delighted Atlanta, sang several roles with marked success in the opera musicales given previous to Grand Opera Week in Atlanta. He is a discovery and a protégé of Mr. Leide. This young man arrived from Chicago, went to Mr. Leide and asked for a hearing. He was given a week's engagement, and so instant was his success that he has since appeared every week in the prologue preceding the feature picture. Mr. McNulty is studying for opera. He sang for Martinelli during Opera Week, and that famous singer was enthusiastic over his voice. Whatever Mr. Leide may choose to do, he will have the whole-hearted, enthusiastic support of Atlanta.

ATLANTA MUSIC CLUB ARRANGING PROGRAMS FOR COMING SEASON.

Although the past music season has barely ended, already the plans for the coming year are well under way, and announcement has been made by Nan Bagby Stephens, concert director of the Music Study Club, of a number of interesting events which will prove big features.

A recital given by the Civic Series Concerts will be that of Francis McMillen, violinist. Another will be the "Jenny Lind concert" of Frieda Hempel, and the third, William Wade Hinshaw's splendid production of the lovely Mozart opera, "Cosi fan Tutti" ("School for Lovers"), with Irene Williams in the leading role. The fourth will present Ruth St. Denis and Ted Shawn with their company in a new collection of dances. The arrival of this company is always a red letter event for Atlanta, where the art of Ruth St. Denis is a byword. The fifth will present Olga Samaroff, pianist.

The second part of the Music Study Club's arrangement will be known as "Series Intime," and as careful a selection has been made here as in the Civic Series. It is good news to know that the Flonzaley Quartet will return again this year.

One of the interesting concerts of the "Series Intime" will be the appearance of the four artists who were winners of the National Federation of Music Study Clubs at the biennial convention, June, 1921. Since winning the contest these four artists—a pianist, a violinist, two singers, with an accompanist—have made a coast to coast tour under the auspices of the Federated Music Clubs of America, and Atlanta is indeed fortunate to have an opportunity to hear them. Devorah Nadworney, of New Jersey, of Russian parentage although born in America, is the contralto, and will continue to represent the National Federation of Music Clubs as a prize winner. George Smith, baritone from Chicago; Herman Rosen, violinist from Cleveland; the fourth, Enrique Ros, pianist, a native Cuban, but now a naturalized American and lives in New York. These are also included.

Tandy MacKenzie, the Scotch tenor, will be the third offering of the "Series Intime"; the fourth, Cecile Arden, contralto, and the fifth, Thurlow Lurance, composer-pianist; Edna Willey Lurance, soprano, and George B. Tack, flutist.

Besides the Civic Series and the Series Intime, both under the direction of Miss Stephens, there will be a group of Morning Musicales, managed by Annabelle Wood. The plans for the coming year are bigger and better than ever before, and undoubtedly the club will double its membership before next January.

Evelyn Jackson, head of the Juvenile and Junior departments of the Music Clubs, announces that the Ruth St. Denis-Ted Shawn Company will be presented in a matinee for children, and that a number of other interesting events

are planned for the young people. One of the announcements is, that an effort will be made to bring Edgar Stillman Kelley from Cincinnati to conduct the New Symphony Orchestra of the South, in his symphony for children, "Alice in Wonderland."

MUNICIPAL ORGAN CONCERT BROADCASTED TO CITY PARKS.

The regular Sunday afternoon municipal organ concert at the Auditorium, under the direction of Charles A. Sheldon, Jr., city organist, was (thanks to the Atlanta Constitution radio service) broadcasted to all the city parks with highly satisfactory results on June 11. So successful was the experiment that it will be repeated.

CEREMONY IN HONOR OF JOEL CHANDLER HARRIS.

There is, perhaps, no prettier custom prevalent in the Spring in Atlanta than the May Day festival held at the Wren's Nest, the home of one of Georgia's most loved writers, Joel Chandler Harris, known the world over as "Uncle Remus." This festival includes singing and dances, ending with the crowning of the May Queen by her loyal subjects. The ceremony this year was the fourteenth annual ceremony, and one hundred children took part. The May Queen, elected by popular vote, was Mildred Camp, a granddaughter of "Uncle Remus," and her maids were Margaret Brandon, Elizabeth Camp, Martha Reese Saunders, Isabelle Montgomery, Winnie Stevens, Annie McCarty, Marjorie Steel and Pollie Glass. The Jonquil Girls, under the direction of Mrs. Thomas Mays and Margaret Thornton, were Margaret Stanley, Helen Greenoe, Hattie Childs, Catherine Howard, Elizabeth Pritchard, Heath Merrill, Rose Sweet, Mary Stewart, Muriel Adams, Sara Barks, Elizabeth Ferris, Lucile Phillips, Elizabeth Walts, Isabelle Lawrence, Anne McLaughy and Marjorie Culberson. Under the direction of Dorothy Cook and Anna Davis Flag Lilies were represented from Lee Street School by Bettie Hadley, Edna Whitehead, Elizabeth Murphy, Helen Babb, Madge York, Doris Murphey, Sara Vining, Lettie Norris, Dorothy Hamilton, Bettie Hobart, Virginia Lythel, Annie Milam, Dorothy Cloyde, Frances Craft, Irene Lanier and Johnny York. Mildred Smith directed the Morning Glory Girls—Dorothy Braswell, Caroline Black, Virginia Howard, Sara Whiteman, Helen Ford, Sara Knott, Mary Berry, Mary Fuller, Charlotte Woodall, Sara Lee Jones, Mary Chapman, Beryl Curtis, Marion Brandon, Josephine Skinner, Carolina McEarly and Marjorie Ginn.

COLLEGE PARK MUSIC STUDY CLUB HOLDS IMPORTANT MEETING.

The College Park Music Study Club meeting was held at the home of Mrs. Stephenson and Mrs. Lassiter, and included the election of officers and the laying of tentative plans for next year's work.

The officers elected were Mrs. Hugh Couch, president; Mrs. E. S. Cheney, first vice-president; Mrs. J. D. Conley, second vice-president; Mrs. S. R. Young, recording secretary; Mrs. Crossman, assistant secretary; Mrs. J. F. Bradley, treasurer; Lucile Mason, publicity chairman; Eloise Olds, official pianist for the chorus. A community sing for the Fourth of July was officially endorsed by the club, and work has already begun with the College Park Chorus.

THEATER GUILD GIVES "ALL-ATLANTA" NUMBER FOR RADIO.

The Atlanta Constitution's first real "All-Atlanta" concert was broadcasted with great success. "The End of Summer," a delightful little sketch by Parker Hord, Atlanta playwright, was given by Kathleen Clement, a pupil of Mrs. William Claer Spiker, and David J. Kirchak, of the Little Theater Guild. "Sergei Rachmaninoff Concert"

of piano solos was arranged by W D A W, the Constitution's station, through the courtesy of the local Edison shop, the music being transmitted from records.

PUPILS' RECITALS.

The days are filled with recitals, concerts and musicales. Sarah Eastlack presented a group of young pupils in recital at Edison Hall.

The pupils of Mrs. N. Key-Taylor, assisted by pupils of Alma Garrett-Ware and W. W. Leffingwell, gave an interesting recital at Cable Hall. Those appearing were Regina Weinberg, Eugene Diamond, Doris Reid, Billie Weber, Mary Collins, Bessie Mae Williams, Mary Leffingwell, Grace Butler, Misses Minnie Lackin, Lucille Guthrie, Louise Wimberley, Mary Phillips, Pearl Myrick and Mrs. W. A. Brown.

Mrs. Perry Cox presented piano pupils in recital on June 5 at Cable Hall, and was assisted by Spencer McLaughy, a young violinist, pupil of Mary Douglas. Mrs. Cox's pupils were Virginia Crawford, Dorothy Archer, Mary McTiernan, Bess Seawall Weddington, Margaret Walker, Irving Lovitt, Jean Gould, Catherine Harris, Martha Riddick, Dorothy Lombard, Mary Thornton, Winifred Testard, Emily Archer, Bena Archer, Norma Estes, Louise Moore and Mary Webb.

Nell Jentzen's class in piano gave a recital at her home. Josephine Klocker was awarded the gold medal. Those taking part were Willie Burton, Bessie Dare, Mary Eleanor Myer, Helen Winn, Elizabeth Patterson, Mrs. Clarice Carroll, Orville Self, Freda Smith, Josephine Klocker, Helen Fitzpatrick, Jeanette Fitzpatrick, Catherine Jentzen, Arthur Marvin and Bernard Meyers.

Janie Laird Purse, of the faculty of the New Lanier University, presented pupils in recital at Arlington Hall. Those taking part included Julia Culver, Dorothy James, Gertrude Askew, W. L. Powell, Della Johnson, Vivian Linler, John Askew and Jessie Henricksen.

The Evelyn Jackson School of Music presented Annie Johnson at Steinway Hall. Miss Johnson proved to be a brilliant and gifted pianist whose program included some extremely difficult numbers.

Mary Kirkland, Annie Robertson, Mildred Meadows, De Alva Cunningham, Nelle Johnson, Mrs. Vittur, Eleanor Spier, Clara Howard Meadows, Lois Cunningham, Evelyn Satterwhite, Gussie May Thompson, and Glenna Mae Satterwhite were heard in recital. All are pupils of Mrs. W. R. De La Mar.

Mrs. Percy Cox presented Louis Moore in a piano recital, assisted by Aleen Morgan Stephens, violinist, at Edison Hall.

Seven-year-old Sarah Elizabeth Fellers, child prodigy, was presented by Mrs. Lynwood Jester at a recital at Steinway Hall on June 10.

The artist-student recital given by Blanche Roberts at Egleston Hall on Monday, delighted all who heard it, and a brilliant future is freely predicted for her.

Mrs. Herbert Mattingly's pupils were heard at a piano recital in Steinway Hall on June 9. Those taking part were Martha Fowler, Louise McCoy, Nettie Webster, Ruby Palmer, Julia Venable, Master Harold Williams, Ina Morris, Dorothy Selman, Anne Ridley, Ellen Gordon. (Continued on page 50.)

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Mrs. Jean Warren Carriek, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Columbus, Ohio, July; Bellefontaine, Ohio, September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, 50 Erion Crescent, Rochester, N. Y.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Lara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Diego, Calif., June 10.

Addy Yvargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City; Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class open.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3008 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., July 22, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. E. Watson, 124 East 11th St., Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

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Musical Comedy - Drama - Motion Pictures

THE STRAND.

An all around good program was offered here last week. Every number deserves mention. The overture was "Les Preludes" (Liszt), with Carl Edouarde directing his symphony orchestra. This splendid number is always a feature on any program, but last week Managing Director Joe Plunkett arranged a special scenic effect which was not only beautiful in itself, but also gave a novel interpretation of the famous music. The effects with the lights were so vivid that the audience interrupted many times with applause, which was most unusual. Audiences at the motion picture theaters here in New York are accustomed to these exquisite effects in scenery and lights and it is nothing new to them, but somehow on Monday evening there was no disposition to restrain their impulsiveness. The first scene showed two small lakes in the distance and the moon, half hidden by clouds, gave forth an occasional light. After that the stage was completely darkened and a terrific storm arose, followed by a rain storm and a gradual dying away with the coming of the first morning light. It was beautifully worked out. The writer cannot recall that this theater has ever before arranged such a setting, and certainly it has never produced anything with better effect. Following immediately was "Kilauea's Lakes of Fire." This picture has been shown before, but it is so marvelous that it always enlists considerable interest. It is timely, too, owing to the fact that recently the newspapers have announced considerable rumblings from this volcano and an eruption is expected.

Estelle Carey, soprano, was again the soloist and sang a "Cradle Song." This number is the famous Kreisler solo, which has been furnished with words. It was sufficiently well rendered to force Miss Carey to encore, which she did with that charming little English ballad, "I Passed By Your Window."

The second soloist was Madeleine MacGuigan, and how infinitely superior was her playing, both technically and musically, in the "Polonaise" (Wieniawski) to her selection of the week before.

The feature picture commands attention only from the fact that Oscar Wilde's famous play, "A Woman of No Importance," was the story. Fay Compton was the star and gave a fairly satisfactory interpretation, though the entire cast seemed to lack the sincerity and conception that the writer had derived both from reading the play and witnessing a former stage production. The program ended with a Max Sennett comedy that was absurdly funny. It seems that the whole gamut of ridiculous situations was employed to invoke a hearty laugh, which the film certainly received.

THE CRITERION.

An entirely new program was offered here beginning June 25. The picture was Viola Dana in Irvin Cobb's "The Five Dollar Baby," adapted for the screen. This film holds the interest sufficiently to pass an evening, but it is of little real value. It would seem better suited for the neighborhood houses rather than theaters that specialize, like the Criterion, in features. The musical program opened with the usual overture; the selection was "Hejre Kati" (Hubay). The second orchestral selection was "Souvenir" (Drdla). An "Out of the Ink Well" comedy closed the program.

THE RIVOLI.

The overture here was the "Jolly Robbers" (Von Suppe) with Frederick Stahlberg and Emanuel Baer conducting, alternating at the different performances. The music number that received the greatest amount of applause last Thursday evening was the special setting given the old song, "When You and I Were Young, Maggie." This pleasing background was arranged by Josiah Zuro, who is responsible for many of the special numbers offered at the Riesenfeld theaters. The little set showed a drawing room; a young girl was seated at an old fashioned piano, singing. This part was taken by Miriam Lax, soprano, and Adrian da Silva, tenor, sang with her. In one corner of the room an elderly gentleman was seated in a large chair enjoying the couple's rendition of the old song, and just before the last chorus he joined them at the piano and the number ended as a trio. Despite the viciously hot night the theater

RAVINIA

(Continued from page 32)

phal; Malatesta, Dr. Grenville; Max Toft, the Marquise, and Anna Correnti, the Annina.

The orchestra played well throughout the evening but altogether too loud and this hampered Miss Pareto considerably, as many times her light voice was hopelessly smothered up and completely inaudible. Not only was Miss Pareto's voice drowned by the mass of tone emanating from the orchestra pit, for even Chamlee's and Danise's bigger voices were lost in its midst. As is well known, this orchestra is made up mostly of Chicago Symphony Orchestra men, who all season play only symphonic music in which they are given full sway, but when playing opera

was fairly well filled and the audience had sufficient energy to give the number rousing applause.

Victorina Krigher was again the soloist. Her dance number was to "The Firebird" music by Puni. Mme. Krigher seems to be attracting quite a following among the Rivoli fans.

The feature picture was Jack Holt in "While Satan Sleeps." Whatever Jack Holt does on the screen is of interest, and his portrayal of Phil, the thief, who masqueraded as the Parson, not only showed some good acting, but also aided the story considerably with sufficient comedy and pathos to make it fairly entertaining. The rest of the cast was good, but in this film, as with so many of our offerings today on the screen, it starts with a good idea, works up to a fine climax, and falls with a banal finish.

The program ended with a Buster Keaton comedy, "Cops," which was one of the funniest films that the writer has seen this comedian produce. Buster not only was chased by his usual enemy, a policeman, but in this, having disturbed the annual police parade, he also had the entire force after him. The comedy was so thoroughly amusing that in many of the reviews it occupied first place on the program.

THE RIALTO.

The feature attraction here for last week was the revival of two of the most popular films shown this season. The first three days were given over to John Barrymore's masterpiece, "Dr. Jekyll and Mr. Hyde." The surrounding musical program consisted of an overture of selections from "Tosca," with Managing Director Riesenfeld conducting, assisted by Joseph Littau. The soloist was Robert Velten, violinist, who gave a musicianly rendering of "Andantino" (Martini-Kreisler) and "Guitarre" (Moscowsky). He was cordially received. The second feature of the program was Otto F. Beck with selections on the new Wurlitzer organ that has just been installed at this theater. The program ended with a "Snub" Pollard comedy.

The last four days "The Sheik," which was shown to big audiences several weeks ago, was the revival. The program opened with Mr. Beck again playing an overture on the Wurlitzer. The orchestral selection was transferred to the third position on the program. Hugo Riesenfeld and his assistant, Joseph Littau, conducted the symphony orchestra in the "Raymond" overture. This is a rather good position for the overture, particularly for those who are interested in the musical program. One endeavors to arrive at the theater around 7:30 or 9:30, the opening time of the program. With a slight delay, invariably the overture is over and many times these selections rendered by the various orchestras are the big musical events. Robert Velten continued as the soloist, playing "Spanish Dance" and "Liebesfreud" (Kreisler). The audiences were enthusiastic about his playing. The comedy remained the same.

THE CAPITOL.

The sixth episode of the Bible series produced by the Sacred Films, Inc., had its showing last week. This film is entitled "The Migration." The Capitol orchestra played the "Marche Slav" by Tschaiakowsky with Erno Rapee, conductor, and his associates, David Mendoza and Joseph Klein, directing for the various performances. This organization excels in its interpretation of the Tschaiakowsky music.

S. L. Rothafel presented one of his famous divertissements. The first was the gavotte from "Mignon," danced by Doris Niles and Thalia Zanou, who gave an artistic interpretation. Elsa Gray sang the "hit" number from "Irene," "Alice Blue Gown," and the last selection was the Danse Taigane, with Gambarelli and Oumansky interpreting the Nachez music. The soloist for the week was Helen Allyn, soprano, who sang the waltz from "Romeo and Juliet." The orchestra was heard in a second number, "Valse Amoureuse," by Berger, Frederick Fradkin, concertmaster, playing the solo.

The feature was "The Wall Flower," written and directed by Rupert Hughes. The comedy was one of the cleverest of Hy Mayer's, entitled "Such Is Life Where Paris Shops."

MAY JOHNSON.

scores should be held down some. Perhaps as the season progresses Conductor Papi will manage to keep them from covering up the singers' voices, which they have done at every performance so far this season. The stage management is impeccable and cannot be improved upon. The pictures painted are most effective.

"LA BOHEME," JUNE 28.

Wednesday seemed to be an off-night at Ravinia. The opera was Puccini's rollicking "La Bohème," but the performance given it was not that. There was not that flowing smoothness demanded and the result was a rather rough presentation. However, it had its attractions in that it served to give Queena Mario and Anna Roselle their Ravinia initiation. After Miss Mario got through the treacherous first act—treacherous in that she was excusably nervous and did not find herself until along into the middle of the second act—she came into her own and gave an admirable account of herself. Perhaps her best work of the evening was done in the third act, when her voice took on warmth and she sang and acted well, revealing excellent dramatic ability. She was well feted and besieged with floral tributes. She made an attractive Mimi. Miss Roselle sang Musetta and did it well enough, yet she impressed as being over anxious to please. Her singing is stamped with brilliance and temperament, but there is a certain metallic quality to her voice which at times becomes disagreeable. She won much enthusiasm after her rendition of the Waltz Song and she, too, was handed innumerable flowers. Orville Harrold made an excellent Rodolfo, singing and acting in the usual Harrold artistic manner. Another newcomer was Vicente Ballester, who proved a most worthy addition to the Ravinia forces. Mr. Ballester is completely at home on the stage and this coupled with engaging presence and a baritone of a delightful natural quality and musical understanding make

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WALLACE REID in
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WITH LILA LEE
BY RICHARD HARDING DAVIS
Famous Rialto Orchestra
Hugo Riesenfeld and Joseph Littau conducting

him an artist to whom it is a pleasure to listen. Together with Adamo Didur as Collene, and Louis D'Angelo as Schanard, he added some spirit to the performance. Malatesta proved a good character artist in the roles of Benoit and Alcindoro and Paltrinieri made a good Parnipol. Papi conducted.

ORCHESTRA CONCERTS.

There were orchestra programs on Saturday and Sunday afternoons and Monday evening under the able leadership of Louis Hasselmann. On Monday evening's program Jacques Gordon, concertmaster of the Chicago Symphony Orchestra was the soloist, playing the Bruch G minor violin concerto. The first children's program was presented Thursday afternoon, June 29, when the orchestra under Jacques Gordon's direction, furnished an appropriate program with the assistance of pupils of John Dewar, who presented two groups of folk dances in costume. After this week the programs for the children's concerts will include a number of selections to be used in connection with the Music Memory Contest, being directed by Anne Faulkner Oberndorfer. Short program notes of these numbers will be included on every program for the children to keep as reference and for the tenth concert the orchestra will play selections from twenty of the compositions and the children will be given score cards on which to write the name of the selection, the composer and his school. Prizes will be given to the children having the best scores in this contest. An interesting and novel innovation. JEANNETTE COX.

Mishel Piastro en Route to Japan

Mishel Piastro, who made his first American visit following an extremely successful and extended tour of the Far East two years ago, is now on his way to Japan and the East Indies for another series of concerts that will occupy the violinist until the middle of September. He will return in October and concertize eastward through Canada. Mrs. Piastro and the two little Piastros are accompanying the artist as far as Japan where they will spend the summer.

Patton's Seventh Date Under Brown's Baton

Fred Patton has been re-engaged for the 1922 Asheville Festival. On the evening of August 9 he will sing the parts of the High Priest and the old Hebrew in "Samson and Delilah," under the direction of Wade R. Brown. This will be Mr. Patton's seventh appearance with Mr. Brown in less than three years and his second performance of "Samson and Delilah."

Knoch Warmly Received in Weimar

On June 13, Ernest Knoch began his guest-appearances as conductor in some of the opera houses of Germany when he directed a splendid performance of Wagner's "Siegfried" at the National Theater of Weimar. After each act Mr. Knoch and the artists shared in the warm applause.

Sue Harvard's Brilliant Success in London

According to a cable received from London, dated June 29, by the MUSICAL COURIER, Sue Harvard's recital at Wigmore Hall attracted a large audience and resulted most brilliantly for the young American singer. Dame Lloyd George was among those present.

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MRS. LUCY MORRISON, Director.



JOHN FINNEGAN.

SOUTH NORWALK HEARS FINE PERFORMANCE OF "JOAN OF ARC" PRESENTED BY PEOPLE'S CHORUS AND SOLOISTS

Cyrena Van Gordon, John Finnegan and Theodore Yunger the Soloists—Cantata Given Under Splendid Direction of Mrs. Lucy Morrison

South Norwalk, Conn., June 29.—An admirable performance of the historical cantata, "Joan of Arc," was given in the Norwalk Armory last evening by the People's Chorus, associated with the Kiwanis Club, under the direction of Mrs. Lucy Morrison, whose untiring efforts and ability as leader made the event so successful. An audience of about 1200 listened quite enraptured to the excellent choral singing, which was well balanced and attuned to the most critical ear, and also to the soloists, who included Cyrena Van Gordon, as Joan; John Finnegan, tenor, as Philip, and Theodore Yunger, baritone, who sang the parts of Robert and Jean.

The manner in which the chorus took and handled its parts bespoke the high standard of training that Mrs. Morrison has given the singing body and showed to what a vast extent it has progressed.

Miss Van Gordon scored a distinct success through the finish of her singing and the rich, velvety quality of her voice. She sang with authority and admirable style. Mr. Finnegan's work was not lost on his hearers and he was also warmly applauded. He sang his parts with distinction, revealing his fine voice with effectiveness, while the baritone, Mr. Yunger, also came in for his share of the honors. Albert Sciarretti, who appeared as soloist on the first half of the program, rendered sympathetic accompaniments at the piano, as did Mrs. Caroline A. Stowe and

Mrs. Charles Lang. The performance will long remain fresh in the minds of those who attended.

THE PROGRAM.

The first half of the program consisted of several groups of solos by the artists. Mr. Yunger opened with "The Bandolero," Leslie Stuart, and "On the Road to Mandalay," Oley Speaks. He won rounds of applause.

Miss Van Gordon came next, electing to sing "L'Abborrita Rivale" from "Aida," Verdi, which won her audience from the start. The audience, delighted with her voice and interpretation, prevailed upon her to give an extra number. As the closing selection on the program Miss Van Gordon gave a well selected group of songs: "In the Steppe," Gretchaninoff; "Doushka," Hadley, and "Lorraine, Lorraine Loree," Spross. As an encore she sang "Lindy Lou."

Mr. Sciarretti played Debussy's "Minstrel" and "Laraudula," Martucci, proving himself a pianist of much merit. Mr. Finnegan was heard in the aria from "Bohème," Puccini, and "Mollie Brannigan," an Irish folk song. Again his sweet voice and skilful handling of it impressed the large audience, and he was warmly applauded.

All in all, the entire concert was all that was anticipated, and it is hoped that it will be only one of many more to come. K. P.

REVIEWS AND NEW MUSIC

(Continued from page 25)

This type of a selection is rarely found on our concert or recital programs. It has a humorous touch, but about the only place this would be of any value is in the studio for practice in diction, or, better still, it might go as a reading to music, for it all lies within two or three notes.

Composers' Music Corporation, New York

"COUNTRY MINUET," a fourth grade study for piano by Selim Palmgren. A work for a student in rhythm and octaves.

"FINNISH CAPRICE," another composition by Selim Palmgren for the piano. The melody is characteristic and has possibilities of being worked into a recital piece that would go nicely in a group of modern compositions. It has sufficient merit to find a place in the studio, for it makes good study.

"JUNE," a study for students by the same composer. A very nice melody for both hands. Short and, if it were to be used on a program, would have to go in a group.

G. Schirmer, Inc., New York

"FREE VERSE SONGS," by Rupert Hughes. This volume contains six numbers of nonsense. Mr. Hughes evidently has had little experience with musical composition. He is striving for something and arrives nowhere. His harmonics are queer and his attempt at descriptive music is queer. There is only one—"Falling Leaves," to words by Amy Lowell—that has a semblance of a possibility. As for the others! The words to "Beholden" are by his

wife, Adelaide Hughes, and the lyrics of two or three, by Carl Sandburg. They are only curiosities and cannot be taken seriously. It would be difficult to program them. Both Mr. Hughes and his wife are most successful with original scenarios, and aside from being a writer of considerable reputation, he is becoming a figure in the motion picture world. This collection of Free Verse Songs will not contribute to his reputation nor has he contributed anything to music.

"SPRING SADNESS," a song for the low voice by Henry S. Gerstle. The poem by Helen R. L. Valentine is rather melancholy, but the musical setting offsets this considerably. It has not a great deal of originality, but it makes a fairly acceptable concert number. A very good voice and a singer with some artistry, perhaps, could make considerable out of it.

"THE VAGABOND," a new contribution from one of our best known composers, Oley Speaks. He has taken a poem of Robert Louis Stevenson and made an excellent song out of it. It's a man's song and appears best suited for the low voice. The setting is big and broad with a swinging rhythm. Mr. Speaks never loses sight of the voice. He writes for the singer and this is one of the reasons why so many of his compositions are extensively used. Such an artist as Mr. Werrenrath could obtain some wonderful results with the song.

"SLEEP, LITTLE BLOSSOM," a lullaby with music by Arthur Nevin, to words of Tennyson. A song of limited possibilities, though there are some artists who could sing this little number with very good effect. It perhaps could be used more successfully as a teaching piece. The voice part necessarily is simple and easy to sing. The accompaniment flows along smoothly.

"TWO SONGS," for high and medium voice by Charles H. Marsh. "Three Hills" has very little to recommend it. In the beginning the music and lyric are not marked with any distinction. After a few bars, the melody is taken up again and the lyric dwells on

CHICAGO

(Continued from page 44)

Witherspoon, Richard Hageman and Florence Hinkle. This proved one of the most interesting events of the season, for those who sang or played comprise some of the most gifted young musicians in the country.

Antoinette Ganes, artist student of the vocal department, was heard in a song recital in the Steinway Hall recital hall Friday evening.

A recital by violin students of Lois Dyson will be given Saturday evening in Steinway Hall recital hall.

AMERICAN CONSERVATORY NOTES.

William S. Brady, the noted teacher of voice, New York City, began his engagement at the American Conservatory under most favorable auspices. In his classes are found many of the leading professional singers of the West and South and also a number of well known teachers of the voice. The teachers' and repertory classes are highly interesting and instructive. John Steele, the noted tenor and former pupil of Mr. Brady, who was in the city temporarily, under an engagement at the Majestic Theater, was a visitor at one of the class meetings, and favored the assembled singers with a few selections, which were given with splendid artistry.

The public school music department of the American Conservatory is holding an uncommonly active session this present summer and is largely attended. This department has grown to extensive proportions and is setting a high standard. David A. Clippingharn has been specially engaged to hold classes in madrigal and a capella singing. The crowning event of the session will be the lectures of George H. Gartlan, head of the New York Public School Music Department. His engagement will be for three weeks, from July 17 to August 5.

Heniot Levy has sailed for Europe, resting for the fall term in September. He will give a recital in London, England, this summer.

Ragna Linne, the noted teacher of voice, will spend the coming winter in California. Having been connected with the Conservatory for over thirty years she will deserve a well earned rest.

MUSICAL NEWS ITEM.

Lillian T. Johnston, soprano, of the Metropolitan Conservatory, has left her studio and pupils in charge of Eva Dale, also a soprano, during her absence.

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ATLANTA, GA.

(Continued from page 47)

Mildred Morris, Sarah Foote, Irene Boman, Frances Smith, Claudia Hayes, Evelyn Megahee, Martha Buchanan, Gladys Steffner, Ruby Head and Ellen Gordon.

Pupils of Lucy May Macon were heard in recital at Cable Hall. Those presented were Strother Fleming, Jr., Vaughan Nixon, Ellis Gay, Clem Johnson, Lundye Sharp, Ewell Gay, Jr., Louise Calhoun, Stuart Witham, Jr., Billie Baker, Martha Burnett, Ethelyn Johnson, Susan Broyles, Sarah Meador, Fort Scott Meador, Sara Kaye Frederick, Sue Ella Burnett, Ethelind Nortj, Geraldine White, Mildred Mathieson, Eleanor Moffett, Marion Verner, Polly Whitman, Margaret Mills, Coral Thompson, Louise Mae Lemmond, Mignon Breitenbucher, Alice Stephens, Emma Stephens, Pauline Lewis, Ruth Miller, Frederick Coleman, and Julia Ellen Wayne.

Nine pupils of Mrs. Armand Carroll were heard in an interesting recital at Cable Hall, the students ranging all the way from the primary grades to the advanced classes. They were Kate Hope Irby, Dorris Davis, Maty Lou Young, Mary Morrison, Ruth Brooke, Winifred Bell, Jewel Harrison, Christine Trimble, Mary McCarty, Pauline Landon and Lucile Stone.

Pupils of Mabelle S. Wall gave a recital at Cable Hall, the ones presented being Dorothy Gaynor Blake, Claire Strauss, Marie Smith, Margaret Underwood, Rose Quilian, Margaret Kell, Carolyn Strauss, Charlotte Cundell, Harriet Wynne, Emma Thomas, Boyce Lokey, Myra Boynton, Isabell Lawrence, Irene Essig, Emma Thomas, Susette Heath, Mary Ellis and Mary Broughton.

One of the fine graduation recitals was that of Irene Elizabeth Colwell, from Eastlack School of Oratory at Edison Hall. Her program was varied and showed much skill and ability.

Elizabeth Lawrence, of Decatur, presented in recital Della Stone, Louise Jackson, Ruth Womach, Virginia Deadwyler, John Strange, Mary Frances Hartley, Marjorie Cook, Pierre Howard, Elizabeth Durham, Mary Jane King, Frances Hardin, Palmer Bayley, Mabel Ludy, Mary Ansley, William Schley Howard, Jr., Annette Bary and Vivian Bryant.

Blanche Roberts, of College Park, gave a students' re-

cital at which were heard Dorothy McGee, honor graduate, Rebecca Hart, Betty Ransom, Marion O'Kelley, Annie Louise Wilson, Helen Roberts, Mary Lee Tumlin, Regina Pudney, Martha Barrett, Lyledia Cartledge, Lydia Willingham, Clara Waters, Marie Reeves, LaMerle Reeves, Dorothy McGee, Mary Busha and Eloise Duncan.

The annual song fest at Dublin, which brings singers from many cities, took place on June 11, and was attended by people from all parts of the State, with Atlanta well represented, as is usual where things musical are concerned. Because of the interest in this event all of the railroads offered special rates to aid in bringing the crowds to the city.

A free entertainment, under the auspices of Myers-Miller Furniture Company, was the Garber-Davis Orchestra in a special concert.

P. G.

The "Zay Method" Productive of Unusual Results

W. Henri Zay, well known New York vocal teacher, has lately received a large photograph of Beatrice Kottlar as Isolde. It will be remembered that Mme. Kottlar sang the role of Isolde for the Chicago Opera Association in Chicago. In New York, where she likewise sang this part, Mme. Kottlar received one of the greatest personal ovations ever witnessed at the Manhattan Opera House. The photograph is inscribed: "To my much admired teacher, W.



W. HENRI ZAY,

New York vocal teacher, whose book, "Psychology of Voice," has gained for him international fame.

Henri Zay, New York, February, 1922." Mme. Kottlar studied with Mr. Zay in London, and also had some lessons in the role of Isolde when she was here. She is considered one of the foremost Wagnerian sopranos in Germany, and is permanently engaged at the Frankfort Opera.

Another pupil, Andrew Feiner Shanks, who made his debut from Mr. Zay's London studio just before the war, as the lover (principal baritone) in Holbrook's opera, "Children of Don," and whose career was temporarily interrupted by the war, is now singing with the British Opera Company at Covent Garden, London; he recently made an unusually fine impression, with his beautiful quality, deep resonance and range as the High Priest in "Samson and Delilah," as Pogner in "Die Meistersinger," as well as in "Die Götterdämmerung." Mr. Shanks, who is likewise an excellent concert artist, expects to come to the United States in the near future.

Iseult Monie, who studied with Mr. Zay both in London and New York, and who had a number of successful appearances here, is now singing in London and will shortly appear in opera in Italy.

William Clegg Monroe, baritone, was so successful at his recitals in Greenboro and Chapel Hill, N. C., that he has been engaged to sing the role of Valentino in "Faust" at the Asheville (N. C.) Festival in August.

Henry Antrim scored a big success in the tenor part of the cantata, "Ruth," in Chicago in May. Mr. Antrim recently closed a season as tenor in light opera.

Alice Gates, soprano, who has sung at a number of concerts in Montclair, N. J., will shortly be heard in various

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

parts of the country. She is a highly talented dramatic-lyric soprano.

Eunice Tate, a lyric soprano of lovely quality of voice, sang on June 21 at one of the Evening Mail concerts. Her numbers included the gavotte from "Manon," Massenet, and "Blackbird Song," by Cyril Scott.

Mr. Zay has, in addition, many successful pupils (singers and teachers) in Canada, Australia, New Zealand, etc., all of whom find the "Zay Method" a boon and a sure guide to success, and with his book entitled "Practical Psychology of Voice," Mr. Zay's method, which is being used in many parts of the world, has gained international fame.

Florence Hendrickson Sings in Bayonne

Florence Hendrickson, contralto, a pupil of Mme. Bayerlee of New York, sang at the graduating exercises of the Nurses' Training School, Bayonne, N. J. In her artistic rendering of "Life and Death" (Coleridge Taylor) and "Take Joy Home" (Bassett), she revealed a voice of beautiful quality. The enthusiastic applause was responded to with two encores. Miss Hendrickson, is soloist at the Trinity Episcopal Church, and at its festival anniversary recently she sang Gounod's "Ave Maria" with organ and violin accompaniment.

John Charles Thomas Scores in London

R. E. Johnston has received word from John Charles Thomas that his recital at Aeolian Hall, London, June 26, was a fine success and the audience was a most enthusiastic one. Immediately after his London concert, Mr. Thomas left for Milan to appear in some operatic performances there.

Marie Dawson Morrell Heard

Marie Dawson Morrell was one of the assisting artists engaged for the Indiana Music Teachers' Convention, held in Greenwood, Ind. This well known violinist played, among other numbers, A. Walter Kramer's "Song Without Words" (new), meriting well deserved applause.

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